

THE GATEWAY

XCIX number 33 ♦ the official student newspaper at the university of alberta ♦ www.thegatewayonline.ca ♦ thursday, 5 february, 2009

Childcare issues raise concerns for students

and wait list length
forcing students to
look elsewhere for care

BY GORUK
News Editor

In consultation with their colleagues on campus, the Graduate Student Association (GSA) feels that the annual struggle for University students to secure childcare warrants equal attention to a tuition increase.

Last year, at the end of July, the GSA organized a series of focus groups and a survey, both of which provided students with the opportunity to voice their concerns and frustrations over the current childcare options available to them.

The most prominent issue that was mentioned again and again is the lack of or cost of daycare services both on campus and within the city of Edmonton and Alberta generally," noted GSA President Ben Whynot.

At the University Infant Toddler Centre, one of the five University-affiliated child care centres, the average wait time—based on a first-come, first-served basis for everyone including staff and students—ranges from one and a half to two years.

The average cost for infant care is \$55 per month, with toddler care ranging at approximately \$940 per month, but as Kim Gravel, the executive director of the centre points out, issues of accessibility and affordability are not unique to the U of A.

It is Edmonton-wide, Alberta, and

Canada-wide for the cost. Daycare is expensive. And for accessibility, it's a universal shortage of childcare space," Gravel said.

However, according to Whynot, the universal nature of the problem doesn't make the current situation for students any easier to deal with.

"Some students have called university daycares and been told that, basically, a space will not be available throughout the entire length of their program," Whynot explained.

Deanne Langlois-Klassen, a PhD candidate with the Department of Public Health Sciences, can attest to that fact. She and her spouse applied for daycare spots for their twins in January of 2007—three months after they were born—and they continue to hold spots on six lists, including three at the U of A.

"They told us that essentially, by the time our kids make it to the end of the wait list, they'd be too old anyways," she recalled about contacting the University Infant Toddler Centre, which has an age stipulation of under three years.

Langlois-Klassen has since found a day home for her twins that charges around \$900 for child care for two days a week. The cost might seem steep, but she insists that she's not the only parent who won't settle for just any spot when it comes to daycares.

"What you'll hear from people is, that in my perspective, the daycare situation is really poor because people aren't willing to put their kids into any first vacancy," Langlois-Klassen explained.

PLEASE SEE **CHILDCARE** ♦ PAGE 5



STEFFIROSKOPF

PLAY THAT FUNKY MUSIC Jurij Fedynskyi and Taras Kompanichenko perform a presentation entitled "Epic Ukraine: A Folk Music Feast" at the Arts Building Wednesday afternoon as part of International Week's ongoing festivities.

British author draws on disaster of human overconsumption during I-Week lecture

SCOTT FENWICK
News Staff

George Monbiot risked his life many times when traveling the world. During his journeys, he has been shot at, beaten by military police, and was once pronounced clinically dead.

But for Wednesday's International Week keynote speaker, the threats to the global food supply far outstrip the dangers he has faced. Speaking to the Myer Horowitz audience via video conference, the London-based author and environmental activist said that the way normal Westerners live their lives will kill people in unimaginable proportions.

"Up until now, the impacts that we have on other people have been clearly defined," he said. "If you hit someone, it hurts them. If you shoot someone, it kills them."

"Now, by going about our daily lives, by engaging in activities that up until now seemed innocent or good, we are killing people almost as surely as we would be if we put a gun to their head and pulled the trigger," he added.

Paradoxically, explained Monbiot, the world had a record harvest in

2008, despite the global food crisis. He explained that three things lie behind the draining of global food supplies—biofuels, animal feed, and climate change.

"By going about our daily lives, by engaging in activities that up until now seemed innocent or good, we are killing people almost as surely as we would be if we put a gun to their head and pulled the trigger."

GEORGE MONBIOT
I-WEEK GUEST SPEAKER

According to Monbiot, of the 2.1 billion tons of grain harvested in 2008, only 1 billion went to feed the world's population. The rest went to biofuels and animal feed. Food prices have skyrocketed as a result.

"The continuing use of grain to turn

into fuel for our cars [...] is an ongoing crime against humanity which anyone with humanitarian instincts should oppose as vigorously as possible," he stated.

But for Monbiot, the greatest threat to food supplies lies in feeding livestock, which required 760 million tons of grain last year. He added that according to the United Nations, this figure will rise by 150–200 per cent this century, becoming a bigger issue than population growth. In North America, current meat consumption is 150 per cent higher than the global average.

"The food use for raising livestock, probably in about 30 years, [will] outstrip the amount of grain used for feeding human beings," he explained.

"This is both a humanitarian disaster and an environmental disaster. At consuming these levels of meat, we are quite literally snatching food out of the mouths of the poor."

Although Monbiot did not suggest any drastic changes to personal dietary habits, he proposed to confine meat eating to special occasions—similar to how it has been customarily eaten for many years up until the last century.

PLEASE SEE **I-WEEK** ♦ PAGE 3

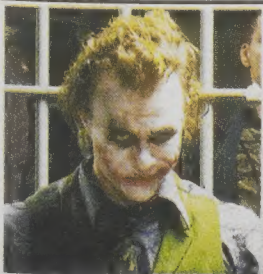


PETEYEE

THINK OF THE CHILDREN GSA President Ben Whynot discusses the lack of accessibility to childcare facilities on campus and in the surrounding areas.

Inside

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The tiny gold man

The Oscars are upon us in two weeks and Gateway A&E discusses who deserves the prize

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B-Ball's old man

Bears head coach Don Horwood will coach his final CIS regular season game this weekend

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Midterm Time

There won't be a paper next Tuesday, as the editors try to reclaim some semblance of an academic career. We'll be back with our renowned "Purity Test" edition next week, so look for it on newsstands Thursday.

THE GATEWAY

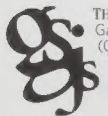
www.thegatewayonline.ca

thursday, 5 february, 2009
volume XCIX number 33Published since 21 november, 1910
Circulation 11 000
ISSN 0845-356XSuite 3-04
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Gateway Student Journalism Society
(GJSJ), a student-run, autonomous,
apolitical not-for-profit organization,
operated in accordance with the
Societies Act of Alberta.THE GATEWAY is proud to
be a founding member of the
Canadian University Press.

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colophon

The Gateway is created using Macintosh computers, HP
Scanjet flatbed scanners, and a Nikon Super Cool Scan
optical film scanner. Adobe InDesign is used for layout.
Adobe Illustrator is used for vector images, while Adobe
Photoshop is used for raster images. Adobe Acrobat
is used to create PDF files which are burned directly to
plates to be mounted on the printing press. Text is set in
a variety of sizes, styles, and weights of FENICE, Joanna,
Kepler and Whitney. The Manitoban is the Gateway's
sister paper, and we love her dearly, though "not in that
way." The Gateway's games of choice are We Love
Katamari and Fallout 3.

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School of Business climbs 11 spots in rankings

Financial Times of London 2009 rankings see University of Alberta School of Business place 77th worldwide

ALEXANDRIA ELDRIDGE
News WriterThe 2009 *Financial Times of London's* global ranking for Master's of Business Administration (MBA) programs placed the University of Alberta School of Business at 77th, rising eleven spots from 2008. The rankings, released on 26 January, place the MBA Program at an all-time high and rank the school the fifth-highest in Canada.

The ranking takes into account alumni career progress, diversity of students and faculty, and research accomplishments. The Alberta MBA program placed the highest in Canada for career progress, value for money, and aims achieved—all in the category of alumni career progress. The School of Business also ranked 35th globally in research.

Additionally, the *Financial Times* ranks doctoral programs and the Alberta PhD program was ranked 59th globally and second in Canada.

Dean of Business Mike Percy expressed his pleasure at the success in the alumni ratings.

"In terms of our success in ensuring that students achieved the career that they wanted, we stood out in the Canadian context and also looked very good relative to our international peers. It's a sign that we're delivering value to our students," he said.

President of the U of A MBA Association Stephanie Minnema described her reaction to the ranking among students.

"It just shows that others are starting

to recognize more and more what we already know—that we're as good as the top school in Canada," she said.

Percy attributes the rise in ranking as being due to the small size of the program and the diversity of specializations. MBA specializations offered include natural resources, energy, and environment; technology commercialization; international business; and a new finance specialization this year.

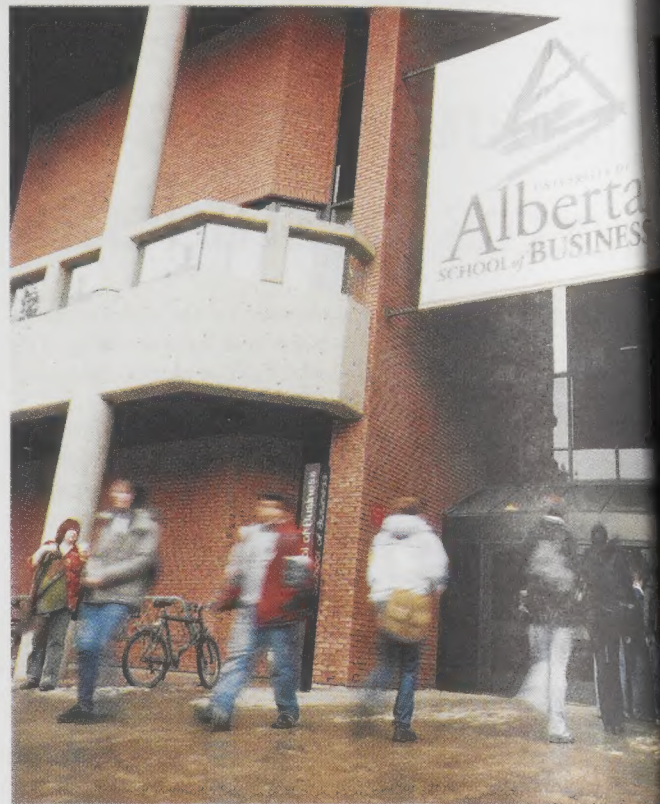
**"We stood out in the
Canadian context,
and also looked very
good relative to our
international peers.
It's a sign that we're
delivering value to our
students."**MIKE PERCY
DEAN OF BUSINESS

"One of the things that also distinguishes the school is that we've tried to focus our specializations on areas that draw upon the strength of the Alberta economy," Percy said.

Percy also conveyed satisfaction at the diversity of their students.

"[Students] come from a variety of different backgrounds and we strive to have at least 40 per cent of the program international," he explained.

Minnema also felt that small class size and diversity were high points of



DAN MOORE

MOVIN' ON UP The U of A School of Business attributes its increase in the global rankings to classroom diversity and the variety of specializations offered

the program.

"The small class size here is really superb. At a lot of other schools the class sizes are quite large, and you don't get to know everyone in your class, and you don't get to draw on the experience of those people," she said.

"We have a real global outlook and I think that's incredibly important in

the business climate today."

According to Percy, the success of the School of Business is relevant to the entire U of A.

"We think that we're certainly helping to reinforce President Samarasckera's focus on the strategic goals of being a strong research institution, but also of delivering value to our students," he said.

STREETERS

Compiled and photographed by
Sam Brooks

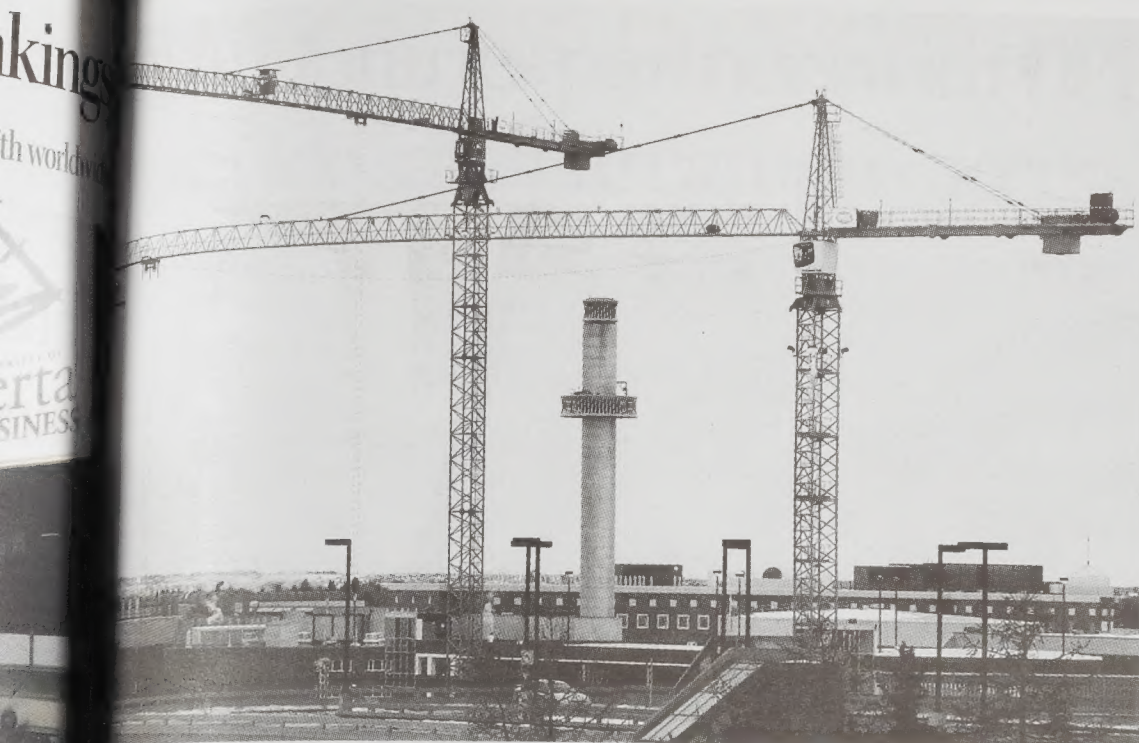
As you may be aware, a Brazilian judge recently awarded \$2600 in damages to a man who sued a store for not replacing his faulty television set, claiming that it was an "essential good."

What "essential good" can you not live without?

Trevor Rehberg
AlumnusAlex Inglis
Engineering IVBarry Bohnet
Science IVJobin
Ammanethu
Science IVMy cellphone. [Why?] It runs my life. It's
sad but it's true.I went into a giant rage when I got my
iPod stolen [...] I almost got arrested that
time. [So your answer is your iPod?] Yes.
You could go with condoms too.I would say toilets. This world would be a
pretty shitty place otherwise.You Tube [...] I like to watch other
people's lives.

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SELENA PHILLIPS-BOYLE

EYE VIEW Three campus infrastructure sites have made ReNew Canada's list of the country's biggest projects.

Campus projects make top-100 list

THAN TAVES
Staff

number of ongoing projects in around the University of Alberta campus ranked in the top 100 of a newly published list of infrastructure developments in Canada.

With the Edmonton Clinics North South, ranking 15th and 62nd respectively, as well as the Centennial Centre for Interdisciplinary Science at 45th, were the three U of A projects to make the list published by ReNew, a national infrastructure magazine. Also appearing was the LRT extension that will service the future.

[The ranking] is great because it shows that the government understands that investment in postsecondary is important," explained Becker, Associate Vice President (Engineering & Infrastructure).

"It solidifies the university's role as a flagship institution in Alberta with regards to the funds we receive for these buildings. I think that if we weren't leaders in medical research or interdisciplinary science research, we wouldn't be getting these types of projects brought forward."

The U of A is contributing about \$445 million of the estimated \$909 million cost of the Edmonton clinic, a joint project with Alberta Health Services.

"There's quite an intermixing of the two forces that work quite well

together," Becker said.

The CCIS, being built at the north end of Quad, has a projected \$470 million price tag. Its lecture theatre should be ready by January 2010, with the rest of the building opening a year later.

Further south, the south LRT line, is set to see its first use in April of this year when the McKernan/Belgravia and South Campus stations open.

"It will provide options for students, staff, and everybody else to live in other areas of the city and get to the University efficiently," explained Wayne Mandryk, manager of the design and construction branch for the city's capital construction department.

The LRT allows other changes to transit plans that should ease congestion on the roadways into campus.

"Some of the buses will be coming into south campus rather than the University station. So there will be a number of buses coming off of 114th Street, and that should lighten the traffic getting into the University itself," Mandryk noted.

All of these projects require large investments, and fluctuations in the economy have posed difficulties in remaining on budget.

"CCIS was started at the height of the construction escalation era," Becker described. "[We] set up programs and contracts in such a way that minimize the impact of the market and maximize our ability to

keep our flexibility so that we could meet market conditions."

That means using a "shell and core" approach where separate contracts are employed for the main structure and the smaller projects of fitting the specific rooms, a tactic which requires foresight to be successful, Becker explained.

Being proactive also helped keep costs down for the city's LRT project, which needed a small boost from its original \$608 million budget to \$673 million, approved in 2007 by City Council.

"Fortunately, with the approval down to Century Park [Station], we were able to secure some of the contracts right at the beginning of the project for the whole line, so things like the rail, for example, [...] we got at the established inflation rates because we placed those orders early," Mandryk said.

Becker explained that saving money while ensuring quality is a combination that the University has established through well-integrated project management teams. With other major investments, like additions to the south campus proper already in the works, coordination will continue to be vital.

"From the very beginning of a project a schedule is arranged so that the expectations placed on everyone on that team, and their interrelations are known up front," Becker said. "If the team works well together than a project moves quite smoothly."

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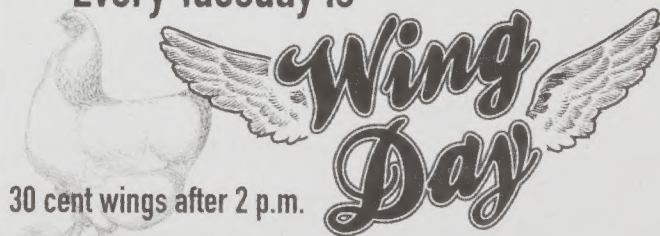
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Monbiot cites Alberta as fossil fuel culprit

EEK • CONTINUED FROM PAGE 1

Worsening the situation is climate change, leading Monbiot to have a special message for Albertans about the Alberta oilsands. He called Alberta "canary" for global warming worldwide, given the political drama unfolding over the oilsands.

What [is happening] in Alberta is what's going to happen to the whole world. If you can [...] wean yourself off this particularly destructive form of fossil fuel, then you will show that there's hope for the whole world. If you fail, then both symbolically and literally, you committed the destruction that very few people will survive," he explained.

"You've been presented with a water ethical burden than almost any other people on earth," he continued, adding that 3 billion people are expected to fall into malnutrition or forced to leave their land because of climate



STEFFIROSSKOPF

THE FATE OF THE WORLD George Monbiot addresses the audience via video.

change by the year 2100.

"If global food yields are falling at the same time as the regional effects are taking place, then all previous

droughts, and famines, and even wars and genocides will, by comparison, look like sideshows in the circus of human suffering."

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Alberta

U of A Libraries partners with EPL to provide satellite campus access

EMMA SKAGEN-EMOPKAE
Staff Writer

University of Alberta Libraries and Edmonton Public Library (EPL) joined forces in an effort to provide more immediate access to EPL materials for students and staff at the University of Alberta.

As part of the initiative, an "eplGO" station has recently been opened on the main floor of Cameron Library. Behind the main service desk, a bank of computers, eplGO is a mini-library equipped with chairs, mahogany shelves, and a small collection of new books.

Offering recreational material such as bestsellers, DVDs, and magazines, eplGO is a satellite location of the public library with a smaller selection than EPL branches. It also serves as a point for returning library materials and picking up requested items put on hold by patrons.

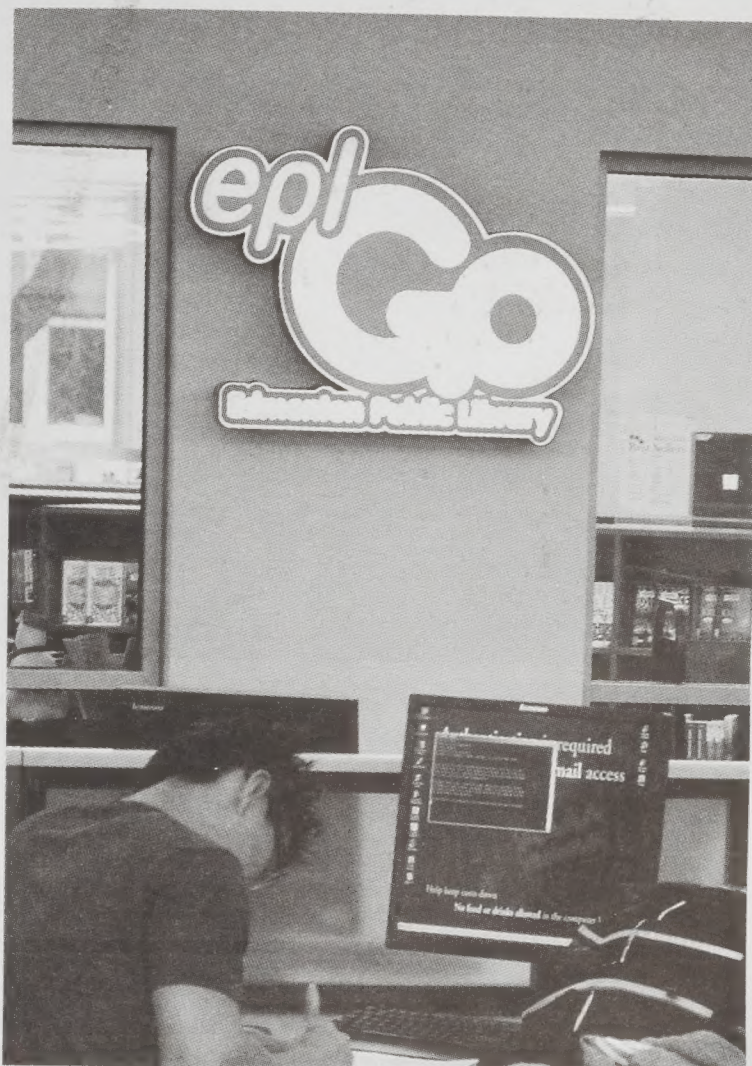
Pilar Martinez, executive director of public services for EPL, said that the goal behind eplGO and the partnership with U of A Libraries is to provide students with lighter fare available in other campus libraries, and to encourage them to make use of the public library.

"It's giving them access to material that they might not have access to at the University—things like graphic novels, DVDs, and magazines that you don't normally see purchased by academic library institutions. So, it's really a partnership in giving students what they need and helping them become public library users as well," Martinez said.

Like many students and staff at the University, Emma Heydari is pleased by the fact that, in eplGO, there's now a convenient place to pick up items requested from other EPL branches.

"The good thing is that you can order books to this library. Because I'm not really close to a lot of other libraries, it's pretty convenient," said the third-year general science student.

The second part of the collaboration is the introduction of the L-Pass, a free library pass for students, which



PAULSWANSON

READING RAINBOW In collaboration with Edmonton Public Library, an eplGO station is now in Cameron Library, offering students easier access to EPL material.

allows them to borrow items from any EPL branch using their ONEcard. Activating the L-Pass is simple: students just fill out an online form at the U of A Libraries website.

So far, approximately 1800 people have visited eplGO and about 350 have signed up for the L-Pass. Martinez said that there's been a favourable response from those who've tried out the services.

"We're really excited about this, the feedback has been very, very positive so far. We've got some comments from the people who've been using this service and they're saying things about being able to take a break from

their studying. They're finding it to be quite a big stress reliever."

eplGO and the L-Pass were launched quietly this past November to ensure that any kinks would be worked out before a grand opening event planned for mid-March.

"We really just wanted to have a soft launch to see how everything worked, make sure the technology was okay, and have a short period of time to be able to fix everything if there was anything not going well. But everything's been great, we haven't had to make any changes," said Pam Ryan, Head of Cameron Library.

Provincial government to provide funding

CHILD CARE • CONTINUED FROM PAGE 1

Gravel agrees, adding that it's part of the reason the centres around the U of A have such lengthy wait lists.

"I think families are very aware of what quality childcare is and they seek quality childcare. So that would also come into play for why some centres—in Edmonton and the university area—are in such high demand," she noted.

The GSA survey results came to a similar conclusion, but also offered suggestions for improvement, including the option of a drop-in centre, an increase in childcare spaces—both on campus and in specific neighbourhoods—and more funding to offset costs.

Gravel assures students that the University, in their capacity as an affiliation to the centres, has expressed their desire to help.

"The University does support quality childcare and they do have an invested interest in meeting that [...] They have identified it and they are working on it," she said.

Additionally, as Cathy Ducharme, spokesperson for the Ministry of Alberta Children and Youth Services

explains, the provincial government has been active in their efforts to provide assistance to what has been described as a province-wide issue.

"I think families are very aware of what quality childcare is and they seek quality childcare. So that would also come into play for why some centres are in such high demand."

KIM GRAVEL
EXECUTIVE DIRECTOR OF THE UNIVERSITY
INFANT TODDLER CENTRE

"When it comes to accessibility, we know that there's a growing need for quality childcare spaces. We actually introduced a plan last May, the 'Creating Childcare Choices Plan,' which was to help the community as a whole of Alberta [gain] new spaces,"

Ducharme said.

To offset the cost of childcare, the government has also made good on their promise to boost funding for those operating throughout Alberta.

"We announced a \$242 million investment in childcare that would be [offered] over three years. And this fiscal year, we put in \$76 million towards childcare to make it more affordable for middle to low-income families and to help attract and maintain more qualified staff," she explained.

Ducharme also believes that Alberta is the only province that still has a childcare accreditation program in place to help operators pay costs and train staff.

However, Whynot is not convinced that the results of those changes have been fully realized at the university level.

"The University has said again and again that graduate students are a priority for them—that they want to recruit the best from all over Canada and the world. If they want to do that, [childcare is] a recruitment issue," he concluded.

Students create documentary to showcase schizophrenia

PAIGE PARSONS
News Writer

Schizophrenia is the topic of a radio documentary being produced by three University of Alberta psychology students who want to create awareness about this disease, which affects one per cent of all Canadians.

Tara Lux, Clare Patershut, and Andrea Yu created the documentary as a project for their PSYCO 409 class, which is a mandatory part of their honours psychology program. CJSR provided the equipment and recording time, but the students produced the documentary using their own questions and research.

They interviewed several people including a psychiatrist and a psychologist who have worked with people who have schizophrenia, two parents who have children diagnosed with the illness, and three individuals who suffer from the mental illness themselves.

All interview subjects had a high degree of interaction with schizophrenia, which is characterized by auditory hallucinations and delusions.

The documentary, which will cover the various stages of the disease, will also include information on the common misconceptions that society has about people suffering from the mental illness. Awareness of schizophrenia is especially important for university students, as the disease commonly manifests itself in an individual between the ages of 16–25.

Dr Austin Mardon, an accomplished academic and author, and a sufferer of schizophrenia, was one of the people interviewed for the project. While recording the documentary, Mardon

described how he felt during his early episodes of psychosis.

"I thought I was telepathic. I stayed up all night wandering around. I thought I could talk to God. Schizophrenia is similar to a very bad LSD trip," he said.

Despite the hardships caused by the disease, Mardon has dedicated much of his time and effort to being an advocate for people suffering from schizophrenia.

"We are hoping to address those stereotypes and show people what it's like to have schizophrenia."

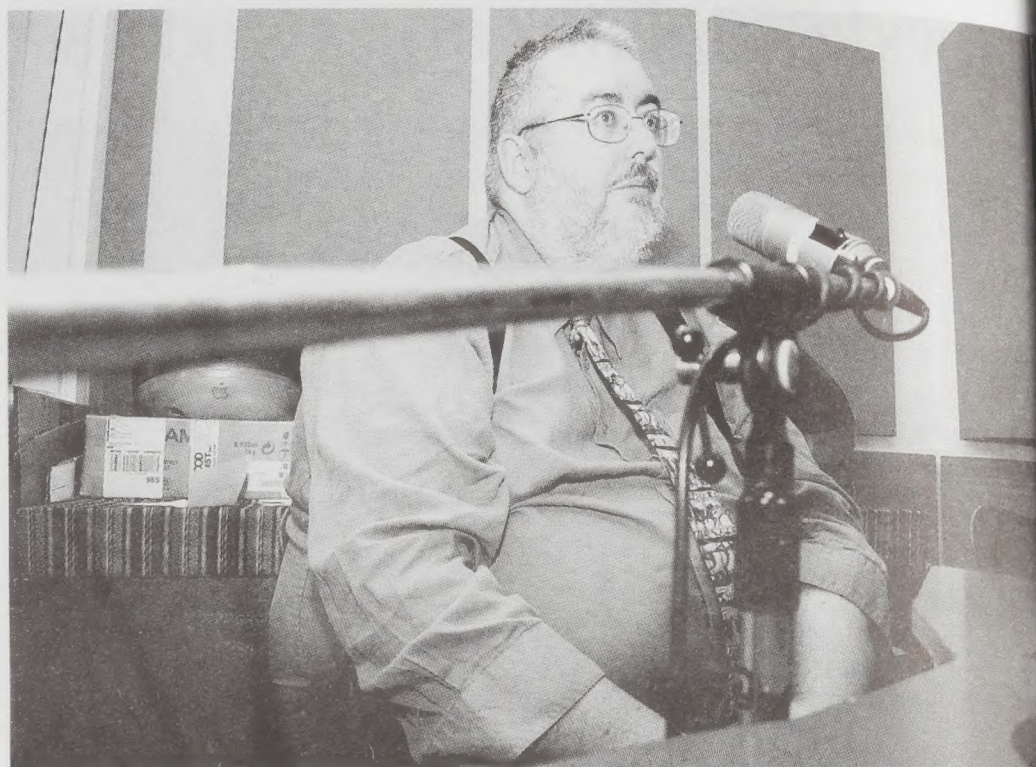
TARA LUX
PSYCHOLOGY STUDENT

"This group of people, who are usually misunderstood, are not to be feared, but to be helped, just as you would help people with cancer," he added.

Along with his aim to deconstruct the stigma surrounding the illness, Mardon believes that educating university-aged people about schizophrenia is important, as symptoms of the disease can begin to appear in their age range and early treatment is key.

"The medications can be quite effective. You might have to adjust your life a little bit, but if you can get it early on, you can adapt, you can finish your university education," Mardon said.

Lux, Patershut, and Yu's goal for the documentary is to educate the community about the disease



DOCUMENTING DISEASE Dr Austin Mardon, an author and sufferer of schizophrenia, was involved in a documentary project put on by three U of A psychology students to examine the disease and its perceptions in society and on campus.

and to eliminate some of the existing misconceptions students might have about those suffering from schizophrenia. They share the same opinion as Mardon and believe that schizophrenia should be treated as any physical illness would be.

"We are hoping to address those stereotypes and show people what it's like to have schizophrenia," Lux explained.

The students agreed that all the individuals they interviewed had something very moving to add to the documentary, which they hope will

help people understand that persons suffering from schizophrenia are still human.

"They are good people and they are normal people. They shouldn't be defined by this disorder," Yu added.

Along with raising awareness amongst the general public, the students hope to make the point that schizophrenia, if treated properly, is not the end of a person's life. Mardon, an example of the success of properly treated mental illness, agrees.

"It is important to realize that you can have a life with schizophrenia. It

might not be the life you expect but it can still be rewarding and observed.

The documentary is tentatively scheduled to air on CJSR in March.

If you or someone you know exhibiting symptoms of schizophrenia, please contact the Edmonton Psychosis Treatment Initiative at 429-7890. To learn more about schizophrenia, information can be obtained from the Schizophrenia Society of Alberta. Their toll free number is 1-800-661-4644.

STUDENT HEALTH PLAN REFERENDUM

Students will vote on the following referendum question on the ballot in the March 4 and 5 students' union election:

Do you support the establishment of an undergraduate health and dental plan as of the Fall semester of 2009, subject to the following conditions:

1. Students have the ability to opt out of the health and/or dental plan;
2. The health and dental plan would cost each student \$192.34 per year for the 2009/2010 and 2010/2011 academic year, said fee being assessed by the University with tuition and other non-academic fees;
3. That in subsequent years, any increase or decrease in the cost of the plan will be subject to approval by Students' Council;
4. That the SU Executive be authorized to enter into the necessary contractual agreements with Studentcare.net/works contingent upon the inclusion of acceptable transparency and accountability provisions;
5. That a fee for the undergraduate health and dental plan would continue to be assessed until;
 - a) A duly constituted SU referendum is conducted to rescind the fee and program; or,
 - b) Such a time that Studentcare.net/works terminates the agreement.

Interested in getting involved with the referendum?"

Attend the Side Selection meeting on Friday 13th at 6:00pm and register as a member of the Yes or No side. At this meeting a Campaign Manager for each side will be elected. You must attend this meeting to be a member of the side. Please bring your OneCard.

Side Selection Meeting

Friday February 13th, 6:00pm
3rd Floor Conference Room, SUB
For more information visit:

Vote
www.su.ualberta.ca/vote



For more information about how to register as a member of a plebiscite or referendum side, please email the Chief Returning Officer at cro@su.ualberta.ca

NorQuest opens new health centre

Health education facility will feature hands-on learning and simulation labs

NE LEE
off

an airy and vibrantly
interior, NorQuest College's
Education Centre officially
its doors on 20 January as a
response to the chronic short-
health care professionals in the

igned specifically for the
ement of NorQuest's two-year
nursing diploma program,
s have been attending classes
new teaching facility, located
heart of downtown Edmonton,
e fall 2008 semester.

a beautiful facility. It's a great
practical nursing students to
ether, learn, talk to each other,
ow from their common expe-
described Patricia Furey, the
ean of health and human ser-
eers.

September 2008, the provincial
ernment departments of Health
Wellness, and Advanced Education
Technology partnered together to
nch their Health Workforce Action
an, promising to work collabora-
ly to bulk up the health workforce.
rt of this initiative included the
ansion of NorQuest College's prac-
tial nursing program to 400 students
er a three-year period, increasing
eir numbers incrementally with
ch year.

The Health Education Centre was
mposefully built to accommodate the
owth in our practical nursing pro-
ram. Overall, we will be [placing],
we max out, an additional 200
adoms into the health system every
ar," she said.

The facility provides students with
able study space, wireless
et, and hands-on experience in
equipped wet labs, medication



KRYSTINA SULATYCKI

BODILY FUNCTIONS NorQuest's new state-of-the-art health teaching facility will allow students to work with mannequins to mimic patient care protocol.

labs, and high-fidelity simulation labs that mimic the hospital environment.

"Every lab is set up like a patient room. We have gases in the walls, the patient beds, the over bed tables, and the lifts to the ceiling for transferring geriatric patients," Furey said.

"We have high functioning medical labs where student nurses learn how to deal with multiple patient calls for medication and mixing."

In particular, the high-fidelity stimulation labs provide students with opportunities to develop essential patient interaction skills. Housing two adult and one baby mannequins, students are able to assess heart, lung, and bowel sounds, measure pulse rate and blood pressure, and monitor secretions from these artificial patients.

"We stage [the human simulators]

to show a particular type of scenario that is commonly encountered in clinical. The operator, on the other side of the one-way glass, speaks for the client and gives the student clues about what their condition is," explained Dawn Ansell, a practical nurse instructor at NorQuest College.

However, Furey notes that while the labs are a vital part of the learning process, they are not the only components that hold great value. For instance, she places great importance on the provision of faculty that mentor students to bring high-quality graduates into the health system.

"The high-fidelity simulation lab is really great, but it is only one facet of the learning. The whole learning experience and opportunity is the best part of it," she concluded.

Faculty strike at University of Windsor affects grade releases

ANNAH LARKING
The Lance

WINDSOR (CUP)—Almost four months after the University of Windsor faculty strike ended, students are still feeling the effects in the form of delayed course marks.

Gregory Marcotte, director of registrarial services at the University of Windsor, says that on the day after all 2008 grades were due from professors, thousands of marks were still outstanding.

"Part of the problem was the delay of exams because of the strike," Marcotte said. "We have received a lot of complaints [from students] about late grades."

But, Marcotte says this frustration is misdirected.

"When grades are submitted, they go through a paper trail of approval," Marcotte said.

Once a professor has completed the final grades, they are submitted to the department heads, and then to the deans. After that, they are placed on the student information system, with no delay possible on the part of the registrar's office, says Marcotte.

According to a University of Windsor senate bylaw, "unofficial grades for a course shall be [...] submitted to the dean no later than seven

calendar days after the final examination of the course has been written, except in the faculty of law."

For the Fall 2008 semester, seven days after the final examination period translates to 6 January.

"The part that upsets me the most is that my transcripts were sent with an incomplete grade. Even with the best references, that is going to look bad on me."

SHEENA BRENNAN
ENGLISH STUDENT

However, as of 14 January—eight days later—over 5000 grades were still not posted. This number excludes law and graduate school programs.

Late grades can create problems for students who are unsure of whether or not they passed a class and need to retake it. It also hampers applications to grad schools, professional schools, and colleges because completed transcripts are unavailable.

Two students facing this problem

are English majors Sheena Brennan and Chelsie Pritz, who are both graduating at the end of this semester.

Brennan and Pritz applied to the creative book publishing program at Humber College, located in Toronto, Ontario. On 14 January, both of them received a letter stating that their applications had been de-activated because they were listed as incomplete.

After looking into the problem, Brennan and Pritz discovered that their last grades were not posted until 14 January, and as a result, Humber College had not received a complete transcript.

As of press time, Brennan is still waiting on a final grade.

"The part that upsets me the most is that my transcripts were sent with an incomplete grade. Even with the best references, that is going to look bad on me" she said.

Pritz sent out her application for the program almost four months ago.

"I was completely confused [when I got the letter]. I thought that since I completed the application well in advance that I would not have any problems," she said.

Marcotte maintained that this delay was not based out of the registrar's end of the process.

"We have one of the fastest systems to get transcripts out," Marcotte said.



virtuoso \vur-choo-OH-soh\,
noun, adjective;
pl. virtuosos, virtuosos:

1. a person skilled in the techniques of an art; by extension, a person with a cultivated appreciation of artistry

The Gateway is composed of a multitude of virtuosos, whether you write, read, or appreciate the content offered most Tuesdays and Thursdays. If you would like to continue to be a patron of the newspaper arts, and even help us to produce the most masterful news articles possible, please drop by our meetings on Fridays at 4pm in SUB 3-04.

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Sex offenders not a threat to MySpace

IN A SHOCKING MOVE, THE NETWORKING SITE MySpace recently removed over 90 000 users that they had identified as sex offenders in an attempt to make the site safer for children. The number of culled accounts is undoubtedly shocking, and has been used by the likes of Connecticut Attorney General Richard Blumenthal as evidence to the fact that "social networking sites remain rife with sexual predators." And while this may be true, the actual risk is nowhere near what many think.

In fact, the danger posed by these individuals is relatively low. They aren't hiding behind anonymity—as their being identified as sex offenders can tell you—and don't present the same level of threat as predators who use aliases or pretend to be children themselves.

Protecting children requires education on net safety in conjunction with classic "stranger danger" tactics; however the problem here is of a different scale. Despite what we typically think of when we hear the term "sex offender," this wasn't an army of child-hungry rapists. These were 90 000 people who have been horribly stigmatized as being the very worst amongst what encompasses a variety of crimes.

As a result of highly publicized cases, the general population assumes that sex offenders are more prevalent, more likely to re-offend, and more likely to commit a horrific crime than they actually are. Tales of child molestation that reach the national level are so shocking that they stick in our minds, and we then overestimate their likelihood of occurrence because of the availability heuristic.

While I don't excuse the behaviour of sex offenders, their risk to the community is exaggerated. The more brutal crimes of rape, sexual assault, and child molestation are most often committed by friends, family, and acquaintances of the victim. Similarly, while sex offenders are five times more likely than other criminals to commit another sex crime, their rates of recidivism are quite low.

According to 1994 study by the Justice Department's Bureau of Justice Statistics, only 5.3 per cent of men who had committed rape or sexual assault re-offended within three years, and only 3.3 per cent of all sex offenders committed another sex crime during this period. What's more, when compared to other criminals, sex offenders were less likely to commit another crime (43 per cent versus 68 per cent of non-sex offenders). However, despite this, they are still ostracized and are considered to pose great danger to public safety.

Watchdog groups in the US turn sex offenders into pariahs, and their monitoring tactics lead to harassment. Whereas other criminals are forgiven for their transgressions, tools intended to protect communities from sex offenders serve instead to mark those individuals for humiliation. In Canada, the sex offender registry is currently confidential, but they are no less looked down upon and despised.

Though a sex offender serves their sentence, they're never truly regarded as having been rehabilitated. Long-term mandatory registration serves as a constant reminder that they're no longer trusted and makes them guilty until proven innocent. Yes, some of them pose a threat to the community, but they're not the only criminals that fall into this category. In the interest of safety, registration criteria should be both expanded and made more stringent. All individuals deemed to be violent or dangerous, regardless of the nature of their prior crime, should be required to register in such a fashion with the RCMP. Meanwhile, non-violent sex offenders whose crime is of a lesser nature, and who have been determined by professionals to pose no significant threat to their communities, should have no further legal obligations than their non-sex offender counterparts.

Some of these 90 000 banned users might have posed a threat to our children, but ostracizing them isn't the correct approach. The real danger isn't hiding in plain sight, and protecting our children can't be achieved by blanket bans, whether it be on the Internet or in our cities with "predator-free zones." These people have done wrong in the past, it's true, but when even Tom doesn't want to be friends with them, you know that we're going too far.

CONAL PIERSE
Managing Editor



LETTERS

Staff ad insensitive on many different levels

In your 3 February edition, you ran an ad asking for more people to write for your opinion section. In it you draw a contrast between shoe throwing and writing an article as two different ways to express yourself. You write "If you want to express yourself, write an article," and this is put well enough. But, in the same breath you wrote that throwing a shoe is a "method fighting like a woman." I think this advertisement is problematic in a number of ways.

First, it is a bad analogy. If you want to say that something is stereotypically feminine, you shouldn't cite a violent action (shoe throwing) as the grounds for comparison. It seems to me if we are talking about masculine behaviour, throwing something at someone else's head seems to be masculine/violent *par excellence*.

Second, it is ethnocentric. Shoe throwing and other questionable acts involving shoes is a particularly Islamic way to show disrespect. Just like giving the finger in Western countries would be fuzz-worthy on TV and perhaps not in another culture where it isn't the norm, shoe throwing comes off to westerners as odd and random. Going one step further and saying that it is feminine (and hence, bad), the staff at the Gateway has shown its colours as culturally insensitive. This ad does nothing to encourage a broad range of viewpoints and in particular, it would seem that by showing insensitivity to Islamic culture it discourages Islamic students from joining the staff of volunteers. Who wants to volunteer for a staff that considers a part of your culture as dumb and silly, even if it is a part of the culture geared toward showing disrespect?

Third, it is androcentric. This advertising is aimed at men by men, when the Gateway already has a host of male opinion writers. Just looking at the Group Commentary section, I see that only one of the writers is a female, and surveying the entire opinion section I see that there is only one article written by a woman and that is in the "Letters" section. Are you happy with this spread? Yes, this means that women are not "choosing" as often to write for your opinion section and that you can only do so much to recruit writers. But, at the very least you can try not to have advertising that uses the term "woman" as if it is an inherently bad thing. This is a basic tenet of anti-sexist advertising.

You should try to encourage a variety of students to write for your paper. If you actually want more people to write for you, then you are going to have to employ strategies that are less alienating.

This may seem like an over-reaction to a silly advertisement, but I hope that I have thrown into relief a few of the difficulties with your advertisement so that you may employ better strategies in the future.

KRISTIN RODIER
Doctoral Candidate, Philosophy

Letters to the editor should be sent to letters@gateway.ualberta.ca (no attachments, please).

The Gateway reserves the right to edit letters for length and clarity, and to refuse publication of any letter it deems racist, sexist, libelous, or otherwise hateful in nature. The Gateway also reserves the right to publish letters online.

Letters to the editor should be no longer than 350 words, and should include the author's name, program, year of study, and student identification number to be considered for publication.

LETTERS FROM THE ARCHIVES

Guards and turrets for every campus coat rack

The recent blossoming of "Coat Missing" signs on the coat racks in the halls of the Arts Building would signify that we have in our midst persons whose reach for higher education is as high as a coat hanger.

On this campus there are persons who know the whereabouts of these missing articles. My own "gab" has gone, so I believe I am qualified to speak not only for myself but for others as well.

The apprehension of the person or persons responsible is admittedly a difficult problem, but it is a problem of the whole student body. Anyone wearing a coat (and most people seem to be) may be the next victim. If anyone can throw light on the solution of the problem they should do so now. To regard it as "none of my business" is a dangerous pastime.

The placing of a guard at every rack would certainly be the solution if the majority, and not the very small minority, were so mentally immature that they can't distinguish their own coats or the difference between that which is right and that which is wrong.

If our "apprehender of coats" is a psychologically warped individual, then let's catch him and get him unwrapped. He might win the "mumbly-peg" tournament. Or let's blame it on the movies. Up until the age of eight or nine, he probably had a perfectly normal life, you know, captured by savages when he was five, started school at six, and saw his first movie when he was seven. The movies featured a star with a

lavish wardrobe and influenced the culprit's future life.

My name is in my inside pocket. Polar air is approaching. I'm cold, please, fellas, let's have the coat.

ALAN CLAY
16 November, 1988

Distorted ice arena noise demolishes all that jazz

I might pay five dollars to see and hear Stan Kenton perform again in the Jubilee Auditorium or Convocation Hall. But I would not pay fifty cents to see and hear him again in the ice arena echo chamber.

GARY B. GIBSON
14 October, 1988

Call me "Deep Throat"

The assistance is sought of a person who may have information relating to the 10 December, 1988 armed robbery of a Loomis money shipment in the Students' Union Building.

Confidentiality will be maintained if desired.

WFG PER
22 January, 1989

Letters from the Archives is a semi-regular feature where the Gateway runs historical letters that we feel are of particular importance—or are really hilarious.

Now you can check out all the old-timey fun for yourself! Just go to thegatewayonline.ca and follow the links to the Gateway's digital archives.

PETA campaign motives fishy

MIKE CHAFE



Last week amidst my daily web browsing, I stumbled across a website so laughable that I can't believe it was for a legitimate cause. Apparently tired of throwing paint at elitist fur-wearers, the people for the Ethical Treatment of Animals (PETA) have turned their attention to the seas. With little more than a simple Google search, you can find the "sea kitten" campaign website.

You may be asking yourself what a sea kitten is. Is it some sort of genetically engineered experiment gone horribly wrong? No, it's actually PETA's brilliant scheme to save the aquatic version formally known as "fish." You see, by substituting the name of a sea animal in place of fish, PETA believes that it will eliminate the stereotypical implications that have held fish in the chains of oppression for centuries. And I personally feel this is the world's greatest name change-related atrocity since P Diddy became Diddy.

Think of the cultural implications of such a name change might have on our society. Literary classics such as Dr Seuss's *One Fish, Two Fish, Red Fish, Blue Fish* would be ruined as generations of children struggle with the archaic language in the title. And what would become of Discovery Channel's famed "Shark Week?" I'm sorry, but "Temperamental Angry Sea Kitten who Needs a Hug Week"

simply doesn't quite have the same allure.

I, for one, am a fan of sea kittens—especially when they're lightly grilled in a maple glaze. The Sea Kitten website is loaded with tons of informative facts, such as their enjoyment of being petted, their ability to sing to one another, and how baby sea kittens collect small rocks to create "widdle hiding pwaces."

By substituting the name of a cuter animal in place of fish, PETA believes that it will eliminate the stereotypical implications that have held fish in the chains of oppression for centuries.

But regardless of what PETA thinks, seeing such fun facts about fish won't sway the opinions of millions worldwide who rely on fish as a staple food source. If they seriously believe that they can halt one of the world's largest industries by simply portraying a cuter image onto something as mundane as fish, then they really need to reevaluate their campaigns goals.

If being ridiculed with baby talk and brightly coloured pictures isn't enough of an insult for you, then hours of fun await you in the "Create your own Sea Kitten" section of the web page. I challenge you to be creative and attempt to top my creation: "Terry the Transsexual Tuna."

Other great features of this website

include "Sea Kitten Stories"; a series of illustrated tales that follow the struggles of many sea kittens. There's the epic adventures of Sally the Sea Kitten and her quest to seek revenge against the evil land kittens and, my personal favourite, Tony the Trout: the sea kitten who is caught, but gains his revenge on humans by giving the small boy who consumes him mercury poisoning.

The website is quite clearly designed with young children in mind and PETA is essentially attempting to brainwash younger generations into believing that fishing of any form is some sort of sin.

One of PETA's sea kitten campaign coordinators was recently quoted as saying "knowing that the fish sticks in the school cafeteria are really made out of tortured sea kittens makes most kids want to lose their lunch." Apparently, down at PETA HQ, starving young children is cause to hang the ol' "Mission Accomplished" banner.

Not only are fish, or—I'm sorry—sea kitten, an excellent source of protein for the human body, but also a vital commodity to many countries. It's estimated that nearly a billion people worldwide rely on fish, particularly in developing countries. For such a widely recognized and, in many senses, respected organization, PETA has screwed the pooch on this one.

Fish will always be fish, no matter what you call them. I could walk around calling myself Hugh Hefner, but it doesn't mean that thousands of young women will come and jump me (at least a man can dream). Sorry PETA, but you lose this round; I wish you better luck with your Pork Puppies campaign.

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Elevate the level of campus transport

DAVID JOHNSTON



Elevators scare me a little. And not just because practically every horror franchise has some kind of gruesome murder or accidental decapitation happening in one. Nor is it because *Grey's Anatomy* has instilled so much sexual tension in the machines that I now hear Guy Sebastian every time I step into one. And the last person who dared to call me "acrophobic" got punched through a stained-glass window, so I'd recommend you don't try that.

No, what sets me all a-twitter is the inconsistency of the elevators around campus. The SUB lifts, for instance, break down at the drop of a hat and remain ajar for about three minutes after someone hits a button. The Rutherford lifts are so slow that it would be faster to scale the outside of the building on climbing harnesses. The FABvator smells funny. Plus the ones in BioSci, while they operate consistently, are of such unusual dimensions that it feels like they were built to mass transport corpses. So the University has pretty much spoiled all aspects of elevators, up to and including the conspicuously absent cheery piped-in traveling music.

And what secretly and inevitably scares me is that they're going to break

"There has to be some other way of getting bodies up flights of stairs without actually walking or expending any kind of physical effort. My first thought is, as always, catapults, but we'd have to calibrate them with first-year Phys Ed students and that would get messy."

down while I'm in one, like a classic '90s romantic comedy. Only instead of falling in love with a disdainful Jennifer Aniston, I'd end up starving to death after I unsuccessfully tried to eat my own shoes for sustenance (incidentally, this is why I should never be allowed to write romantic comedies). Plus, there's something creepy about the way we pile into elevators, jamming with total strangers into small metal boxes that creek up and down, pulled by rickety, unseen cables. It's like being trapped in a washing machine. No, it's worse than that, because at least most washing machines have windows so that the socks can gaze longingly at freedom. But most of the campus elevators are sealed metal boxes, like garbage disposals, only with more odours and less music.

But my attempts to have the Gateway offices relocated to the main floor of SUB have been so far unsuccessful—and I'm not going to climb that airless stairwell every day due to a trying medical condition which my doctor has dubbed "laziness"—so my only option is the rickety box and praying that today isn't the day that Dumbwaitia, Goddess of Elevators, decides to push the magic button

and send me crashing to the bottom in hundreds of little, David-shaped pieces. Presumably Dumbwaitia hangs out at the top floor of every building, and since, in SUB, that means she's getting drunk in RATT, my fears are not assuaged.

There has to be some other way of getting bodies up flights of stairs without actually walking or expending any kind of physical effort. My first thought is, as always, catapults, but we'd have to calibrate them with first-year Phys Ed students and that would get messy. And the other options—interlocking cherry pickers, personal jet suits, and giant mutant spider monkeys—aren't looking much better.

So I suffered in silence, by which I mean I loudly complained in person and print about the trials of slow elevator rides to anyone who cared or was within earshot. And yeah, I don't have a great solution. All I know is that if someone runs in the upcoming Students' Union elections under the banner of "Elevator Equality," then they're going to win in a landslide. Which makes me think that I should enter. But the SU offices aren't on the ground floor either, so we're back to square one. Maybe I should just get a damned climbing harness.

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GATEWAY OPINION:

A pyro at every meeting since 1910.

EDMONTON

CENSUS WORKERS NEEDED 2009 MUNICIPAL CENSUS

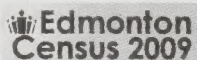
Pick up a few weeks of work outdoors this spring! Census workers are needed this April to visit Edmonton homes and record information from residents.

If you are a people person, detail-oriented and enjoy walking, this is a great way to make some extra money on a short-term project.

Covering a census area will take approximately three weeks. Hours are flexible, but you must visit all the homes in your area within a fixed time period.

For more information, visit www.edmonton.ca/census or call 780-496-8008.

Applications are available on the website or at the Election and Census Office (16304-114 Avenue) or at the Office of the City Clerk (third floor, City Hall). Office hours are 8 a.m. to 4:30 p.m., Monday to Friday.



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Campus Recreation Enhancement Fund 2009-2010 Applications

The Campus Recreation Enhancement Fund (CREF) was created to help ensure that high quality campus recreation programs, equipment and facilities remain diverse, convenient, accessible, equitable, and affordable to all University of Alberta Students' Union members.

Recreation for all is an integral part of a positive U of A experience. Therefore, those organizations applying for funding from CREF must show that their request will have a positive impact on student life at the University of Alberta. The request must facilitate healthy, active lifestyles for University of Alberta students.

Application forms may be obtained in the
Campus Recreation Offices
Rm. W-10 and W-90, Van Vliet Centre
or ONLINE at:
www.campusrec.ualberta.ca

Application Deadline: March 2, 2009

**Financial support available to facilitate healthy,
active lifestyle projects!**

Beauty can't be defined by a website

Society already creates enough appearance-related stress without hotenough.org



ALICE
DOLPHIN

Do you find yourself gazing at your reflection wondering if you're hot enough? Well, no longer must you speculate: the Internet is there to tell you whether or not your ass inspires lurid poetry. Hotenough.org asks that you provide three sexy photos of yourself, including one that showcases your hot (or not) bod from top to bottom. Then from those three pouting pics, they will slot you into one of three levels of hotness or give you the boot, thereby labelling you as a fat dog or scrawny nerd.

If the idea of this site makes you frown incredulously and produce noises of disgust, you're not alone. The reason that this site is distasteful is because it scares us. We start to worry whether our breasts are big enough, our lips full enough, and if our hair is trendy enough. We hate this site because it pokes at our inse-

curities and provokes an attack from our inner critic. The media already bombards us with images of supposed perfection, so it seems over the top to confirm that we aren't hot enough.

This kind of site just furthers the segregation, not between classes or races, but between the beautiful and the slightly less-than sublime. The gorgeous become even more elite and are encouraged not to willfully waste their time on people with a pot belly or smattering of zits. We already know that North America is obsessed with beauty—they don't need their own site too. The long-legged beauties receive higher salaries than their stumpy counterparts, and those killers with "come hither" eyes are treated with more lenience than beady-eyed gun brothers.

Yet this beauty that society worships can be faked with a few incisions and some poison, carefully injected between the eyes. People can spend a lifetime plucking and pumping towards that ideal, but it's totally subjective. Your friend can point out some piece of meat on the street and say "that guy is smoking," but you can find the same man downright weird looking. So what is it that makes us hot enough

to someone? Greek philosophers had their suspicions that it all boiled down to sexy mathematics, and modern scientists agree. If you want the site gender to give you the sex eye, wish to be symmetrical.

But if it boils down to symmetrical features, then why do quirkier a mole sometimes attract the eye because beauty can't be encapsulated in large doe-eyes and thick lips. There's something more glimmering beneath the surface.

This site will judge you solely on surfaces and it might determine that those are too bumpy or irregular. Don't let some money-grubbing editor of a sleazy site determine your sex appeal. Let the pretty people, who are probably just as insecure as you, average, prop themselves up on the fact that this site affirms their gorgeousness. Their looks will win and spot and they will have too much plastic surgery and end up looking like wretched monsters. So don't ask if you're hot enough. Ask if your appearance is worth spending hours agonizing over when all you're aiming to is some commercialized, shallow notion of beauty. Stop splashing in shallow waters, it's time to go into depth.

Bus ads could represent the start of a religious cold war



PAUL
KNOECHEL

The problem with 2009 is that it's too boring. Sure, we live in an era where the next scientific discovery could revolutionize our entire society and news outlets seem to be some freak hybrid between a legitimate source of information and an ADHD kid who just snorted a line of coke feeding us sensationalist headline after sensationalist headline, but where's the danger? Everything's too safe in this work-a-day world of ours—in the large scale anyway.

There's the day-to-day dangers out there, but we're lacking the doomsday scenarios that really get people amped up and excited. Long gone are the good old days of the constant threat of all-consuming nuclear war, where every day could be your last if the Ruskies ever decided that the vodka and bread lines just weren't worth it anymore. That was the time to be alive.

Fear not though, for all isn't lost. A brand new arms race is building as we speak and it promises to finally make the 21st century interesting like only tense and everlasting cold wars can.

This all ties in with the new bus ad campaigns that atheist groups both across the pond in England and here in Canada have been running recently. In case you missed it, some atheists in a couple of cities have been taking out bus ads that read "There's probably no God, now stop worrying and enjoy your life," and things of that nature. Now, it's useless to touch on the issues of who really started this, the free speech debates, and the "does God exist?" question that this brings up, because the answer is obvious in

each case. Christian groups started this because they had ads of a religious nature first, it's completely within the free rights of atheists to take out these ads (even if they're prickish in their insinuations), and you're not going to resolve the question of God's existence.

What's really exciting about all of this is that we've got a legitimate cold war starting up here. Yes, it starts small, but it's going to escalate quickly. The atheists are throwing down with bus ads and the theists have already responded with print ads. A bold opening move countering medium arms with small arms, but I like it.

Atheists will have no choice but to move it up to the next level, getting themselves billboard ads. Theists, backs against the wall, will pull out the old standard from their satchel; the "raving poster board guy." Feeling threatened and unsure, atheists will begin building what they call "rational safe houses" in the cities, where they can congregate and speak loudly about the misguided fools consuming the "opiate of the masses." Churches will then bitch about buildings devoted to a viewpoint contrary to their own and, completely missing the hypocrisy of these statements, will redouble their church constructions. Soon, the entire city will be a patchwork of opposing territories, and every time you pass between them you'll have to dodge angry, arrogant, and logically flawed barbs from both sides.

We're entering a tantalizing and dangerous new era here and I look forward to it all. In the midst of all this dick waving, the theists will convince people that they're secure in their faith and willing to engage in open discussion over it, while the atheists will distinguish themselves from jerk-off religious types and dispel the air of douche that they have currently established. Here's to an exciting 50 years.

THE BURLAP SACK

Most students I know wanted to throw a sack over their heads until their breath ceased when Samuel "Joe the Plumber" Wurzelbacher hijacked the spotlight of the US presidential campaign and became a cause célèbre for Republicans. When his 15 minute stretched into months with a bomb release and an undeserving stint as war reporter for a Zionist website, we regretted our restraint. Now, reach for the sack again before you meet Joe the GOP political consultant, freshly hired to speak at a meeting of the Conservative Working Group.

"Joe" is the last person that the Republicans should take advice from and not simply because being an uncensored plumber isn't proper qualification for, well, anything. He's a liability because he represents everything about the party that alienated anyone more intelligent than a stapler. In a long-running and short-sighted strategy of pandering to a base of increasingly troglodytic and bigoted collection of southern religious rube stereotypes, they have taken their positions so far to an extreme that they've stretched beyond their ability, even as a gargantuan political empire, to shape opinions for people lazy enough to choose a conveniently prepackaged set of beliefs.

But if nothing else, the GOP have chosen an incredibly apt spokesman. Someone who vehemently slams a policy that will benefit rather than impede him, based on ignorance instead of principles. Someone who superficially represents the working class but favours policies to aid the insanely wealthy, and someone who has openly praised World War II propaganda as superior to a free press.

The elephants need to permanently sack people like Joe and Palin, and start rebranding themselves. Otherwise it won't be long before America becomes a one-party state.

CODY CIVIERO

philosophy
not all boiled
and modern
want the e
the scene

SOCIAL INTERCOURSE

Rumble Strippers

Happy and Feast or Famine
Friday, 6 February at 9pm
Bar and Grill (10030-102 St)
at the door.

spending many years bolstering the self-
em of fat guys named Dave everywhere,
group The Fat Dave Soundwave's musi-
web of brotherhood and support is over.
nkfully, the group hasn't lost their humani-
touch and now proudly wave the flag of
reception for a lesser known minority:
ble strippers
word on whether these sexy street fight-
plan to bring small-bill-priced lap dances or
fu. violence to the streets of Edmonton, but
er way, there's still sure to be some chunky
adwaves filling the Brixx.

Monster Jam

Friday, 6 February at 7:30pm
Place (7424-118 Ave)
for children, \$25 for adults at
etmaster.ca or the door

ounty Hunter! Grave Digger! El Toro Loco!
st kidding, I made that last one up. Or did I?
ood eye, Monster Jam fans. El Toro Loco is, in
the name of one of the raging machines of
struction on its way to Rexall Place.
monster Jam is like a rock concert. It has loud
se, flashy lights, fireballs, and eye-rolling
e tances. The only thing missing is music.
to sound of these metal behemoths will
h deafen you with the same power and cer-
y of any electric guitar.
o appreciate the experience, bring your
er hat, both to adequately take part in the
ure and because you'll need both hands to
e yourself against the shock of Rexall beer

Flair

aturday, 7 February at 3pm
Myer Horowitz Theatre (SUB)
VIP tickets \$246.75, main floor \$57.25 and
balcon, seating \$46.75 at ticketmaster.ca or
at the door

Born Richard Fliehr, the '70s wrestling icon
didn't have to work too hard to come up with his
stage name. But it certainly is appropriate consid-
ering the Nature Boy's habit of dressing up with
more coloured sequins than a peacock in a Vegas
dance show

While he probably can't pull off a figure-four
leg lock against most opponents anymore, his
hugs—along with his trademark Woooo!—are
certainly still intact, and the Flair intends to use
that to impart his words of wisdom on life, wres-
tling and ... life? To be honest, nobody's quite
certain where Ric's source of wisdom lies, but at
least you'll probably get some woos out of it.

Souljah Fyah

With Fara Palmer
Friday, 6 February at 7pm
Myer Horowitz Theatre (SUB)
\$12 advance from SUB Info booth and the
International Centre; \$15 at the door.

Janaya "Sista J" Ellis and her group of reggae per-
formers were recognized for their wild, percus-
sive style here in their hometown of Edmonton
when they walked away from the Western
Canadian Music Awards (WCMA) with the
award for "Outstanding Urban Recording."
Expect a solid helping of popping bass, shwicky
guitar twang, and soulful lyrics from these expe-
rienced jammers.

SEAN STEELS

Ooo-wee-ooo, I look just like Buddy Holly



Jon and Roy go off the streets into the pubs

musicpreview

Jon and Roy

with the Tom Fun Orchestra
Friday, 6 February at 8pm
The Pawn Shop (10551-82 Ave)
\$10 at the door

DAVID JOHNSTON

He's been plying his trade since well before his current partnership kicked off in 2005, so it's nice to know that Jon Middleton has gleaned a few of the lesser-known secrets of the music business.

"Bars are loud," he states matter-of-factly. "You've got to get people's attention and you can't really do that with folk music."

Nevertheless, that's what Middleton and his longtime collaborator Roy Vizer have been doing across North America for the past few years. The Victoria-based duo have been carving out a niche in the folk music landscape with signature infusions of rock, reggae, and acoustics.

"It was through a friend," notes Middleton, recalling the summer he met Vizer, "and always in Victoria, there were a number of places we could play—places on the streets. Like a busking

stop, so we would just go down and make music and sandwiches for the day. It was all very com-
plete," he laughs.

But Middleton believes that these venues were not only the impetus, but the inspiration behind their first album, *Sittin' Back*, released under their new and aptly titled group name, Jon and Roy.

"[It] was very much just acoustic guitar and percussion. Congas, bongos, djembe [drums] and that kind of thing," he says of *Sittin'*, adding that the curious nature of the percussion was due very much to the haphazard rehearsal locations. "Jamming down on the causeway, on the streets, the beach, where you can't really have a drum kit—that was our first album."

After their name had been heard, though, Vizer took a bit of time off to study the workings of the actual drums, which bled into their most recent release, *Another Noon*. And the progres-
sion has kept going through to their current, yet-to-be-titled third album.

"We have a fulltime bass player now, so that's definitely added a lot. It's going to be a lot more bass-heavy and that lets me move around with the guitar a little more," Middleton says.

Despite the permanent addition of bassist and good friend Ryan Tonelli into their fold six months ago, Middleton admits that there are no plans to extend the group name out to include their latest partner.

"After having two albums with that name it'd be a hassle and there's not much reason for it—and he doesn't mind," he laughs.

But whether they're a duo or a trio, Jon and Roy never forget their roots and have their sights set firmly on making quality, listenable folk music. The interesting thing is that the group's albums always end up having a decidedly softer and more acoustic feel than their energetic live shows.

"A lot of our recorded songs? They're a little bit groovy, but they're definitely more chill-out kind of things," he says. "And obviously, when you go to a show, you want to be able to move a little bit and we try to mix it up and have it so people are dancing instead of just listening to music. We have played a few venues where it's just pure sit-down and people are there to watch the music, which is different—you can fall back on the album work."

Nevertheless, Middleton admits that the band does prefer concerts and live performances with a little more energy behind them.

"Playing shows in smaller towns where people are just really down for having a good time," says Middleton, "That's the standout for us—and that's when we have the best time. We like playing long sets when we can, like two and a half hour type of things, and that's the best, when people just get into it and they're just there to dance and have a great time."

JON & ROY

albumreview

Jon and Roy

Another Noon
Independent



DAVID JOHNSTON
Arts & Entertainment Staff

It's only out of respect when I dub Jon and Roy the Dashboard Confessional of folk rock. Not in terms of stolen content or style—acoustic folk rock is about as far removed from emo punk as the next genre. Rather, the reason to

believe how they match Dashboard is in terms of sheer consistency and repetition of their standard lines again and again.

Unlike Dashboard, though, Jon and Roy don't need any kind of vindication to redeem themselves,

since their consistent sound is, right from the start, really charming. There's something so beautiful about the soothing rhythms of "Flight Down." And the soothing rhythms of "Moonlight." And the soothing rhythms of "To The Beach." Hands down, there's nothing wrong with their music, and it can't quite be labelled as dull or forgettable; Jon Middleton writes enjoyable, catchy melodies that softly sail the musical currents and Roy Vizer's drumbeats counterpoint them nicely.

Still, an oh-so-long 15 tracks of gentle soft-strumming acoustic guitars starts to lose the rush after

awhile. To be fair, there are a few little bombs along the way—from the uptempo, bouncy "Little Bit of Love" to the bizarre attempt at folk-rap, "What I Need." Mostly, though, the duo fight the good fight of gentle folk all the way to the end.

Jon and Roy are a peanuts band. Listen to just one track, any one, and it'll go down smooth and leave you craving more. Sit down and take in the whole thing and the peanuts become bitter pills that leave you with a slowly decaying salty taste in your mouth. The watch word, then, is moderation.

Can't get you out of my head—songs that plague the mind

Gateway Arts Staff takes you through a select list of earworms that will relentlessly torment your auditory canal



Sarah Stead

"WOMANIZER" BY BRITNEY SPEARS

Everything Britney Spears and her crack team of pop music magicians produce burrows into my brain and lays eggs—and I kind of love it. For years, I have been an unabashed lover of popular music, no matter how cheesy or bad any music critic says it is. So I don't mind that a track by Miss Spears has taken up semi-permanent residence in my auditory cortex.

"Womanizer," the first single off of her latest album *Circus*, features Britney's heavily digitized voice stuttering through three minutes and forty five seconds of pop perfection. Once again, Spears is asserting her dominant femininity and won't-take-anymore-shit-from-dudes attitude that made songs like "Stronger" and "Overprotected" so fiercely fantastic. "Womanizer" is the kind of song that will come on at a bar, and make nearly every female in the room squeal with glee as she goes to grab her six closest girlfriends to dance with in a circle, while their boyfriends stand lamely by, holding their purses.

The only issue I take with "Womanizer" is that I can't listen to it or hum it in my head without pulling up all the naughty images from the music video of a sweaty Brit Brit nakedly writhing in a steam room. It makes it very difficult to get any work done. I guess I'm "not that innocent" either.

Gary Allen

"HOT N' COLD" BY KATY PERRY

"You PMS like a bitch, I would know."

It seems as though every time Katy Perry releases a new single she manages to up the ante on asinine, puerile remarks that send gender and sexual politics hurtling backwards through time. What makes "Hot 'n' Cold" so annoying is that despite the ridiculous lyrics and Perry's cloying personality, it's a fantastic song. Hummable, danceable, fun, and perfect for a remix, "Hot 'n' Cold" is an epic slice of pure pop.

Between "UR So Gay" and "I Kissed A Girl," Katy Perry has a penchant for earworms, but "Hot 'n' Cold" specifically is pretty much an updated version of Paris Hilton's own earworm. "Nothing in this World." You want to hate the song with every fibre of your being, then suddenly it hits the bridge and you can't help but be infected by its massive hooks and bouncy energy.

Despite all efforts to the contrary, you end up enjoying what is essentially a song about a man who is hesitant to commit to Perry—and who would blame him for that? The sickness

A&E
STAFF

quickly spreads and soon "Hot 'n' Cold" has set up a base camp in your mind. You find yourself humming a Katy Perry song in public! The shame! You're now infected and have to be quarantined, hopefully on a dance floor.

Such is the genius of "Hot 'n' Cold." Like all earworms, it crashes through your sense of good taste and lodges itself firmly in your mind. Having long been infected, you will find me humming along to every annoying moment of "Hot 'n' Cold", finally submitting to the beast that is Katy Perry.

Aaron Yeo

"DISTURBIA" BY RIHANNA

I've stopped listening to the radio in an attempt to escape terrible advertisements, clichéd sound-effects, annoying jingles, and popular music. While it's nice every once in a while to hear the wit and humour of a radio host, the airwaves are just the perfect breeding place for earworms.

They gain their first bit of exposure and before you know it, the radio spreads these little snip-pets of hell faster and further than influenza.

One song in specific that's still being overplayed despite the fact it came out in June of 2008 is Rihanna's "Disturbia" (doesn't seem that long ago, eh?). From start to finish, the song was written for the sole purpose of tearing apart our ears. It only takes one listen to immediately aurally tattoo it into our brains and it continues to haunt people's minds like a bad experience with particularly hallucinogenic fungi. Catchiness is an essential part of music—it keeps the listener excited. But when a song's hook extends from just the intro and develops into being the entire piece, it's no longer pleasurable. It changes from a pleasant tune to a mental weapon of mass destruction, severely diminishing our concentration skills and, as a result, our midterm scores.

Rihanna should be put to jail for bum-bum-bee-dumming her way into innocent minds nationwide.

David Johnston

"ACOUSTIC #3" BY THE GOO GOO DOLLS

Most earworms are flashy that get so engrained in pop they come at the listener from this isn't always the case. Let's take a Goo Goo Dolls, those American the funny name.

It's an innocuous song, it's on their *Dizzy Up The Girl*. It's not ably their most recognizable track. No, I'm thinking of the immediately pre song. It's called "Acoustic #3" and it's interally short, clocking in at less than two minutes. It's just John Rzeznik singing, an acoustic guitar and a violin or two in the background. tricks, no pyrotechnics, just a stripped-down tune. It shouldn't be anything special.

But for the love of God, do not listen to this song. Because somehow this simple number is the most addictive little demon ditty to every grace the airwaves of my iPod. At this point, I have been listening to this song two solid weeks. It's like a drug. I know nothing amazing about it other than its charm and catchiness, but it's got so fresh much of both that it overpowers all logic reason. So I have to hit the repeat button on my iPod every minute and 45 seconds, and my fingers are getting really, really tired.

Do yourselves a favour and just listen to "Iris" instead. It's just as good, though a bit more depressing in places, but rest assured that after it's over, you'll be able to escape.

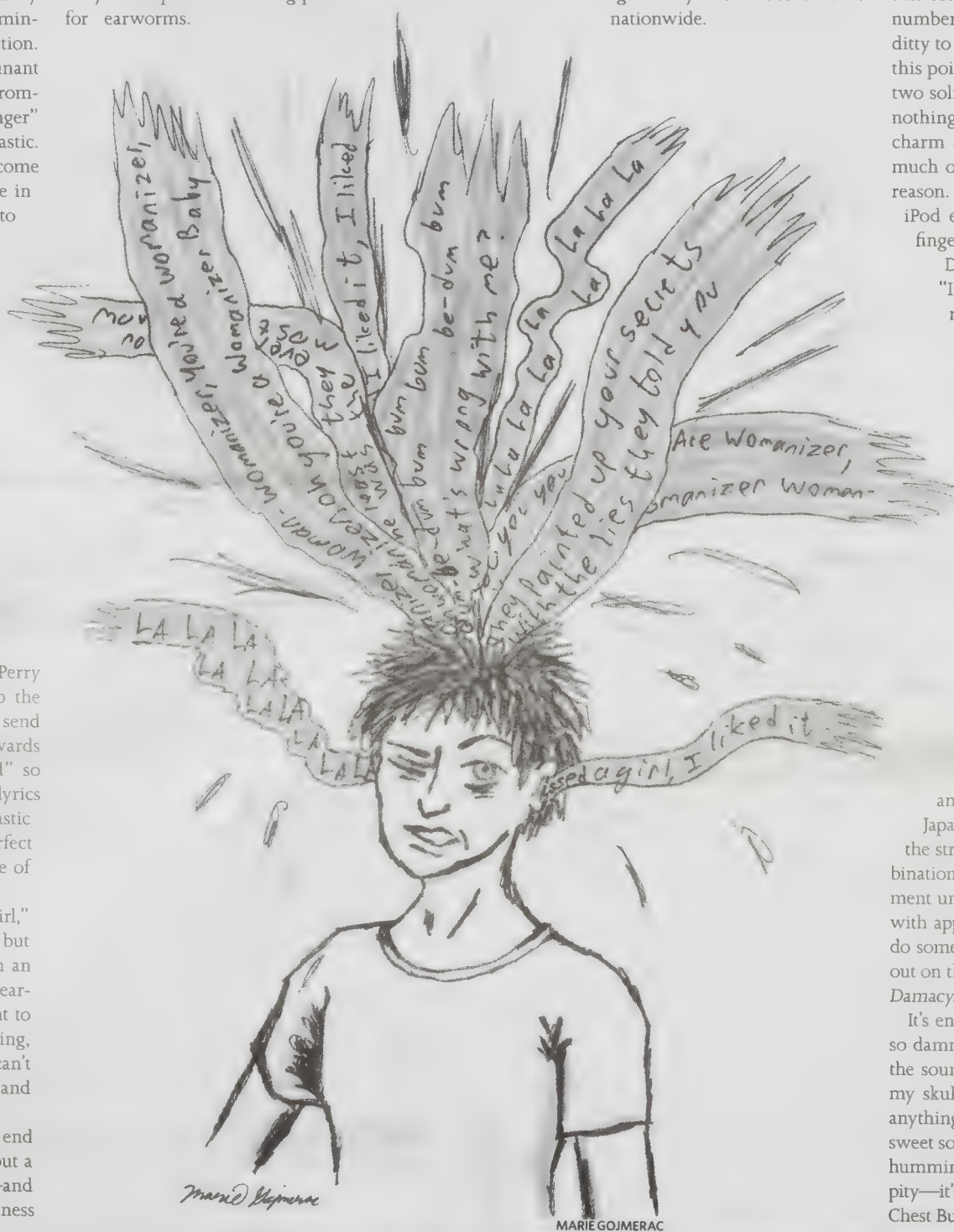
Ian Phillipchuk

THE KATAMARI DAMACY SOUNDTRACK

If there's one thing that's to blend into the earworm ground in a dreary ha tronica bleeps, candycorn pop, rap, and techno rave, it's video game soundtracks. Who how annoyingly catchy track when you have from a bestial minotaur? But the played *Katamari Damacy*, and can't stop hearing it.

All it takes is the slightest mention of anything relating in any way to this Japanese game and off I go, strolling down the street humming to myself. A strange combination of techno, vocals, and every instrument under the sun greets my ears with appropriate accompaniment. I sit down to do some homework, but all that seems to come out on the paper is "Laaa, laaa laaa laaa *Katamari Damacy*."

It's enough to drive a man insane, if it wasn't so damned happy. Its impossible to throw the soundtrack to that game resonating around my skull, even when all I want is something anything else to be in there if I can't have the sweet sound of silence. So please, if you hear me humming the theme to *Katamari Damacy*, pity—it's eating me alive from the inside like Chest Burster.



If you come to a fork
in the road take it.

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IVEY

Coraline won't leave the legacy of Jack Skellington

Though visually stunning, this film from *The Nightmare Before Christmas* creator won't live up to its predecessor

film review

Coraline

Directed by Henry Selick
Starring Dakota Fanning, Teri Hatcher, and John Goodman
Opens Friday, 6 February

STEPHEN COOK

Upon leaving the theatre following the screening of *Coraline*, a fellow dressed in a black trench coat and knee-high boots typical of Goth culture commented that the prior 100 minutes had been "lame." In so many words, he's absolutely correct. The film has a lot going for it, but somehow it never quite reaches its full potential.

Based on a novella by acclaimed comic-book writer Neil Gaiman and directed by Henry Selick of *The Nightmare Before Christmas* fame, *Coraline* is backed up by considerable talent (including Dakota Fanning as the title character, if you consider her talented). It's the tale of an imaginative child who, neglected by her hard-working parents, explores the incredibly old house she has recently moved into and finds a gateway into another universe. It's a mirror of her world, complete with an "Other Mother" and an "Other Father" who, like the rest of the characters who populate this otherworld, are much more amiable, alluring, and simultaneously disturbing than their real life counterparts.

In essence, it's *Alice in Wonderland*, complete with a talking cat. Further drawing comparison to Lewis Carroll's classic, this otherworld wonderland soon shows its teeth and becomes a danger to our young heroine.

Coraline is marked by an atmosphere of ever-present creepiness that, once the plot really gets

going, turns downright frightening. Exemplified by unsettling imagery (the button eyes of the otherworld characters come to mind) and aided by an ominous score that skilfully makes use of the human voice, it's this aspect that gives the film its true strength.

The plot, unfortunately, can't be so praised. While being relatively unique and probably a thrill ride on paper, it suffers from issues with pacing. There are sections that slow down and are, dare it be said, boring. To further add insult to injury, the climax of the film just lacks that indescribable "oomph" that really nails the story home. It progresses but never rises and it's really this failure that makes the entire experience, as our darkly-dressed friend put it, "lame."

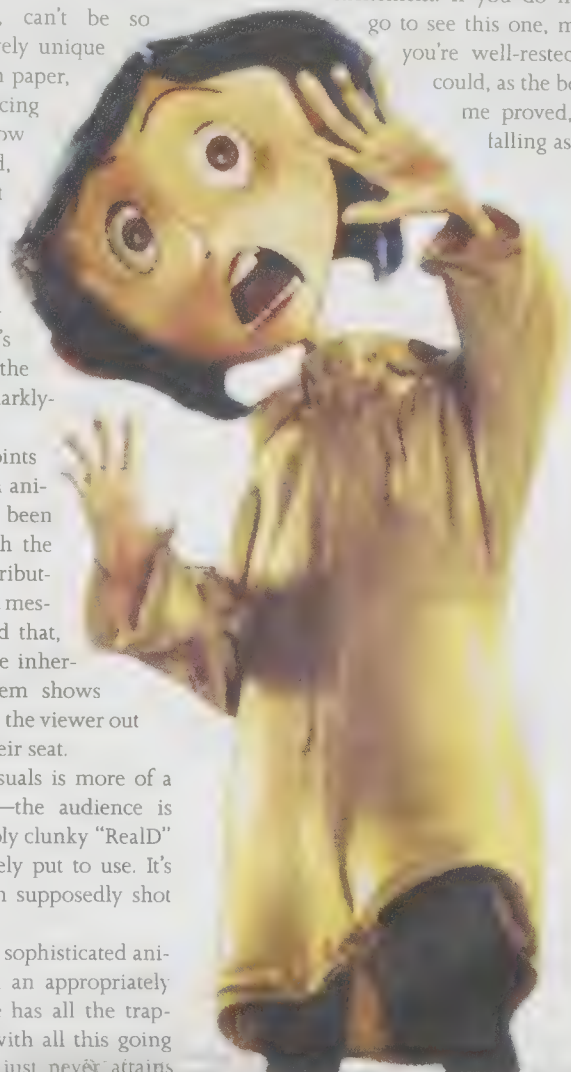
One of *Coraline*'s selling points is, of course, its stop-motion animation. The art form has been taken to the next level, with the distinctive style heavily contributing to the wonder of the most mesmerizing scenes. Having said that, there are moments when the inherent choppy nature of the system shows through, momentarily taking the viewer out of the scene and back into their seat.

Another issue with the visuals is more of a missed opportunity, really—the audience is made to put on those damnably clunky "RealD" glasses, but the effect is barely put to use. It's a bit of a letdown for a film supposedly shot "entirely in 3D."

With talented voice acting, sophisticated animation, a unique story, and an appropriately sinister soundtrack, *Coraline* has all the trappings of a great film. Even with all this going for it, somehow the movie just never attains

that masterpiece (or at least highly rewatchable) quality of its predecessors *The Nightmare Before Christmas* or *James and the Giant Peach*. It's bogged down by pacing problems, an inadequate climax, and a surprising lack of excitement. If you do happen to

go to see this one, make sure you're well-rested or you could, as the boy beside me proved, end up falling asleep.



FOR THE WEEK ENDING
TUESDAY, 3 FEBRUARY

- 1. THE PROVINCIAL ARCHIVE**
Nameless Places
(Independent)
- 2. WOODPIGEON**
Treasure Library Canada/Houndstooth Europa
(Boomp)
- 3. THE PAINS OF BEING PURE AT HEART**
The Pains of Being Pure At Heart
(Slumberland)
- 4. TY SEGALL**
Ty Segall
(Castle Face)
- 5. MATT PERRI**
The Moon
(Independent)
- 6. THE MAGICIAN**
Who Will Cut My Grass When I'm Gone
(Independent)
- 7. GEOFF BERNER**
Klezmer Mongrels
(Jericho Beach)
- 8. DB BUXTON**
DB Buxton Dance Party
(Independent)
- 9. ANIMAL COLLECTIVE**
Merriweather Post Pavilion
(Domino)
- 10. CRIPPLE CREEK FAIRIES**
War Amps
(Catch & Release)

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- **Mar. 7: 10 am - 3 pm**

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The psychic friends network

Chris Evans talks about his *Push* castmates and Chinese chicken

filmpreview

Push

Directed by Paul McGuigan
Starring Dakota Fanning, Chris Evans, and Camilla Belle
Opens Friday, 6 February

JOHN KMECH
Arts & Entertainment Editor

Even after gaining the powers of the Human Torch in *Fantastic Four* and now gaining telekinetic abilities in his new film *Push*, Chris Evans won't be satisfied until he can conjure up a decent drumstick, particularly after spending three months filming in Hong Kong.

"Hong Kong has a different cuisine than America," the American actor says, noting that the food was the most difficult part of the entire experience. "You'd be hard-pressed to find a nice piece of white chicken meat. If you ask for chicken, you're not only going to get dark meat—you're going to have about 500 bones in there."

But traveling to the East had its benefits for Evans as well. In the film, Evans plays Nick Gant, one of several young Americans with psychic abilities who are hiding from a US government agency that seeks to harness their skills as military weapons. Having come out of the world of theatre before breaking into film with *Not Another Teen Movie* and his role as the cocky Marvel superhero, Evans explains that the culture shock that came from being out of Hollywood and in a distant land contributed to the paranoia he tried to convey with his character.

"It was an isolating thing. I was in Hong Kong where I didn't know anybody. I was out of my element where I wasn't allowed to rehearse like

I normally like to, so in a lot of ways, I felt like I was on an island. I had to operate in a vacuum and that's very much like Nick's struggle. Nick lives in a vacuum, on his own, and he's very much out of his element. So the environment around me provided much of the rehearsal time I needed."

Though he may hold minor qualms about the quality of Asian chicken, Evans sounds like the antithesis of the Hollywood set diva and conveys the maturity of a stage veteran. Humble, polite, and self-deprecating, the native of Boston sounds almost the exact opposite of the Marvel character that made him famous. Even on the phone, he's surprisingly easy to get along with, a fact that likely aided the amusing on-set rapport shared between the castmates, despite the sober tone of the film.

"Camilla [Belle]'s wonderful—she hates my jokes," Evans says. "I think I'm a pretty funny guy, but Camilla and Dakota [Fanning] think I'm the lamest person walking and they let me know this on a daily basis. Djimon [Hounson] and I would usually go have a beer [after the show]. It was tough to get Camilla to join us for beer—she's not a big beer drinker. And while Dakota has the vocabulary of a 35 year old, she's unfortunately not of age."

Having went home to Boston for the holidays, Evans explains that this kinship among the cast members was slightly more supportive than the one he held with his real friends. Even though it's all in good fun, Evans says that they're typically not a fan of his acting—besides one exception.

"For the most part, my friends hate my stuff," Evans says, completely deadpan. "They keep me in check. They pretty much tell me that all of my movies are terrible, that I'm a horrible actor, and that I should quit. But when I did *Robot Chicken*, they thought it was cool and great and they couldn't wait to see it."

Stripped Down unveils raw theatre

theatrepreview

Stripped Down

Featuring *Belle Moral: A Natural History*, *The Wonderful World of Dissocia*, *Rabbit Hole*, and *Velocity*

Directed by Heather Inglis

Running consecutive Sundays,

8 February–1 March

Corner Stage Room 2-51, Fine Arts Building
(89 Ave and 112 St)

\$10 suggested donation to the Actors Fund of Canada at the door

DAVID JOHNSTON

Arts & Entertainment Staff

Playwrights have been getting a good buzz around the University in the last couple months, from the University of Alberta Bookstore's Ten Days of Madness Playwriting Festival to the drama department's upcoming New Works theatre festival. But Theatre Yes is taking a different tactic to spotlighting the scribes with their latest endeavor, the Stripped Down Playreading series.

"They're all plays that have been tested and have been successful in other places, but that we haven't seen in Edmonton," notes Heather Inglis, the U of A Department of Drama professor who created the festival, as well as one of the four directors who's running weekly play readings. "And in some cases, they're plays that it's less likely that we'll see in Edmonton. Mostly because they're large," she laughs, adding that with the current state of arts funding and practicality, often large-cast productions are restricted to larger companies like the Citadel. So the inaugural Stripped Down series hopes to change that, in conjunction with the Drama Department and the newly-minted Canadian Center for Theatre Creation.

Stripped Down literally does just that to the scripts—it removes the staging, the costumes, the lights and sounds, and simply zeroes in on the text and the meanings behind it: "Which is always the

beginning point of any production," Inglis notes. "but there's also something kind of wonderful that happens in a reading where an audience is able to imagine the world of the play as it springs out of the text as opposed to it being created for them. I know there are some audience members that prefer readings as opposed to full productions."

Inglis will be directing *Velocity*, the dark comic tale written by Regina's Daniel MacDonald about a young girl who, in a bizarre scientific experiment, knocks her father out the 73rd story of an office building and interviews him in the six seconds before he hits the ground. "[It's] very funny and very terrifying," Inglis grins. "It's unconventional, it's dark, it's gritty, and it's really meant for a young audience. We're really hoping we can get people to come to the theatre and go 'Wow. Canadian play, huh?'"

Velocity is the only play from the lineup that hasn't ever had a full production, which is one of the hallmarks of the Stripped Down series—there's a preference towards works that have been seen and rewritten until the "newness" is no longer an issue.

"There's a thing that happens when we do new plays where we assume that there's something wrong with the play," Inglis notes. "It's a chance for people to evaluate plays that are and ready to go in terms of their response without it being connected to the quality of the work."

The series kicks off on 8 February with *Belle Moral: A Natural History* and runs every Sunday through to March. Each reading will be followed by an open talkback between the directors, the audience, and dramaturge. Inglis is hoping that the open lines of communication will inspire Edmonton theatergoers to begin thinking creatively about theatre.

"It's to really gather responses and get a sense for how the work resonates with us as contemporary audiences. And it may be that some plays, people go 'oh. I'm not into that. I don't see the relevance' and some they go 'yes, absolutely. It's about the awareness of the play, but all of these plays are great evenings out."

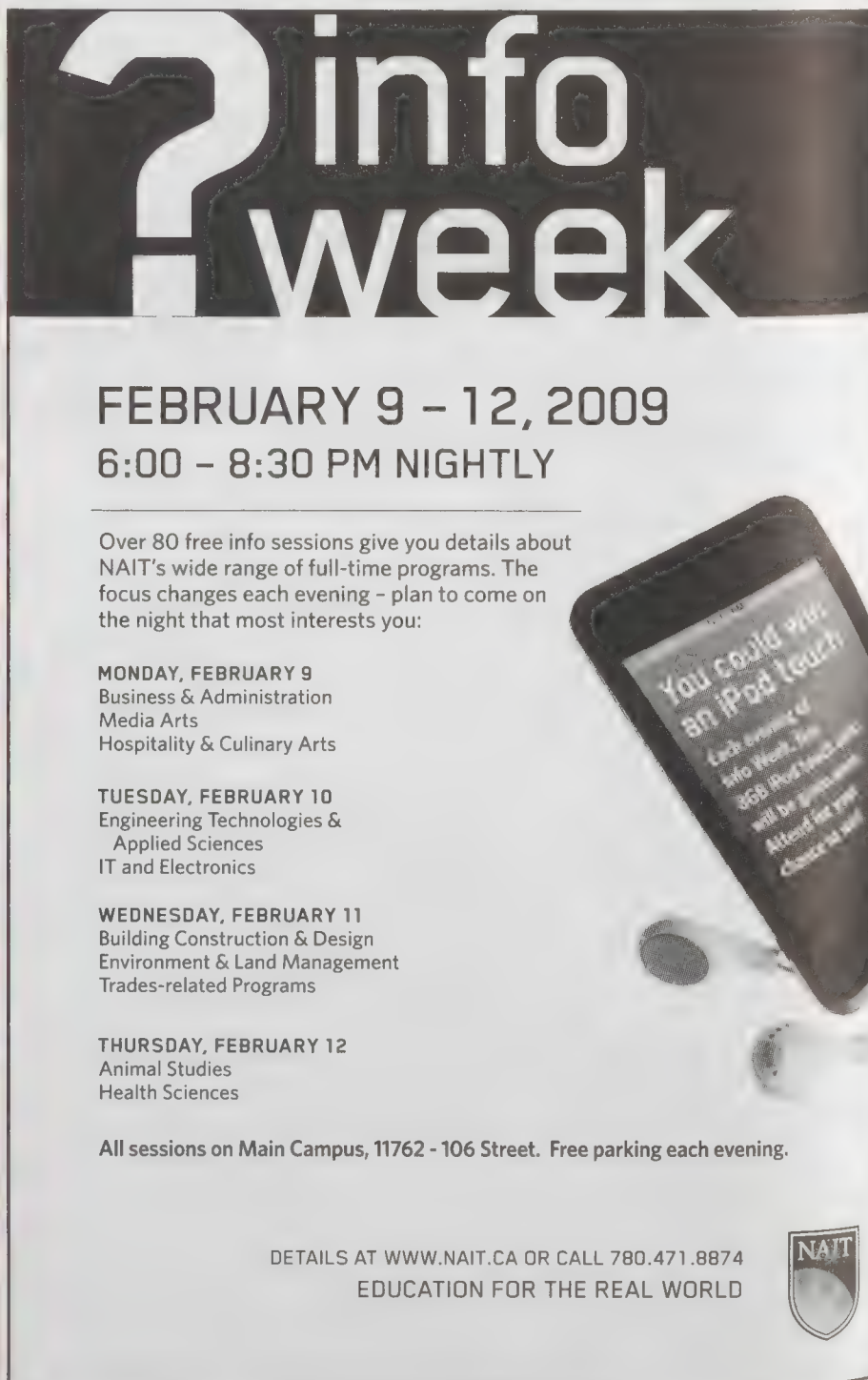
She laughs again. "Maybe that's just great fun



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You Give Me Oscar Fever

The Gateway's predictions for the 81st annual Academy Awards.

by Kristina De Guzman, Nick Frost, David Johnson, Jonn Kmech, and Conal Pierse

Performance by an actor in a leading role

Sean Penn, *Milk*

Richard Jenkins, *The Visitor*

Frank Langella, *Frost/Nixon*

Mickey Rourke, *The Wrestler*

Brad Pitt, *The Curious Case of Benjamin Button*

David: I can honestly say that I sincerely hope that Brad Pitt doesn't even come anywhere near the podium for this one, because *Benjamin Button* was incredibly dull. He just sort of stood around under pounds of make-up for most of the film, and created a character who, by the end, we knew nothing about except that he aged backwards.

Jonn: It's *Forrest Gump* but with the gimmick of a guy aging backwards.

David: They really get all wrapped up in the gimmick, and don't really allow him to do anything other than be... dull, actually.

Jonn: I'd say Mickey Rourke is probably the front-runner for this one, actually.

Kristina: I thought that he did a really good job near the end, but the beginning part just kind of zoned out.

Jonn: The first half wasn't as exciting, but I thought that his performance was really strong. It never really seemed like he was acting.

Kristina: Well, wasn't he a professional boxer at some point?

Jonn: Yeah, for a little while, but that's why I think that it was such a strong performance. This is kind of the story of his whole life. I mean, he used to be pretty big in the late '80s to early '90s, and then he got a pretty bad reputation and started starring in Cinemax films.

Nick: And let's not forget his gripping performance in Enderique Iglesias' "Hero."

Conal: Despite that, I'm going to have to give it to Sean Penn. I just think that, based on the politics of Oscars and the way that they give shit out, he'll win.

Kristina: He did a really good job though.

Conal: Sure, but "gay politician" just seems like the role that they give an Oscar too.

The Oscar goes to...

Conal, Kristina, Nick: Sean Penn

Jonn, David: Mickey Rourke

Performance by an actor in a supporting role

Josh Brolin, *Milk*

Robert Downey Jr., *Tropic Thunder*

Philip Seymour Hoffman, *Doubt*

Heath Ledger, *The Dark Knight*

Michael Shannon, *Revolutionary Road*

Nick: If Robert Downey Jr doesn't win it for this role, something is wrong.

Conal: It has to be Heath Ledger—the guy died.

Jonn: I actually thought that Robert Downey Jr was a shocker. I mean, he did a good job.

Nick: He did a good job, but was it Oscar-worthy?

Conal: Yeah, he was a better Tony Stark.

Jonn: Does anyone here not think that Heath Ledger's going to win?

David: I think that they kind of have to give it to him at this point, because he got so snubbed everywhere else save for technical awards. I never really got the huge mania surrounding *The Dark Knight* that everyone else seemed to have. I liked the movie, I didn't think that it was super amazing, it wouldn't crack my top ten, but I can appreciate why people like it. I

thought that Heath Ledger was very good in the movie—and I suppose that he's certainly worthy of it—and the competition is so weak in the field; I mean, the only real competition is Josh Brolin, and I think that they'll make their political statement elsewhere.

Conal: The main problem is that, he was very good, I personally really liked him in the role, but if he wins, nobody's going to think that it was for any reason other than that he died.

Nick: Also, if he doesn't win, we'll never hear the end of it.

The Oscar goes to...

All vote: Ledger

"If Heath Ledger doesn't win, we'll never hear the end of it."



Performance by an actress in a leading role

Anne Hathaway, *Rachel Getting Married*

Angelina Jolie, *Changeling*

Melissa Leo, *Frozen River*

Meryl Streep, *Doubt*

Kate Winslet, *The Reader*

Kristina: I'm going with Kate Winslet here.

David: She won both Golden Globes.

Kristina: I haven't seen *The Reader* yet, but I saw *Revolutionary Road*, and if that's the lesser of the two films, then she's gonna get this. In *Revolutionary Road* she's a really terrific character.

Nick: From everything I've heard, that character should have been nominated over her one in *The Reader*.

Jonn: I've heard good things about Anne Hathaway, though.

David: I loved *Rachel Getting Married*—it's one of the most amazing films I've seen all year and Anne Hathaway really surprised me in the role. I always thought that she could pull off something like this when I first saw her.

Conal: Like *The Princess Diaries*?

David: Yeah. She had little bit parts and she never made anything of them other than Disney Flick style—like that goddamn *Bride Wars* that she did. But *Rachel Getting Married* was a very gripping, honest, very harsh, very powerful movie, and I'm really shocked that it didn't get more nominations. I really hope she wins this one, but she's not going to win against Kate Winslet, and I'm very sad about that.

The Oscar goes to...

Conal, Jonn, Kristina: Kate Winslet

Nick: Kate Winslet (or a potential upset by Meryl Streep)

David: Anne Hathaway



Performance by an actress in a supporting role

Amy Adams, *Doubt*

Penélope Cruz, *Vicky Cristina Barcelona*

Taraji P Henson, *The Curious Case of Benjamin Button*

Marisa Tomei, *The Wrestler*

Viola Davis, *Doubt*

David: Here's the thing about Henson: she's not bad in *Button* and she's got a strong role and she'll probably get it—they need to honour *Benjamin Button* in some way if they're going to give it 13 nominations—but she's by no means the best supporting actress in it. There's nothing spectacular about it, there's nothing really acting-worthy about it, she's just sort of *there*, and then she suddenly dies and Benjamin gets sad because he's aging backwards, you see.

Jonn: I think that Marisa Tomei did a good job, but I don't know if it's Oscar-worthy. Maybe nomination worthy, but I don't think she's going to win.

David: I think that we can count Amy Adams out, because she's going to lose out to Viola Davis in *Doubt*. Viola's the one who's been getting all the buzz and it's like that year where they nominated Catherine Zeta Jones and Queen Latifa for *Chicago*, and it was like, "Queen Latifa is not winning."

Kristina: Yeah, Amy Adams didn't really do anything in *Doubt*. She was just another character.

The Oscar goes to...

Jonn: Not Marissa Tomei

David: Viola Davis

Conal, Kristina, Nick: Penélope Cruz

Best animated feature film of the year

Chris Williams and Byron Howard, *Bolt*

John Stevenson and Mark Osborne, *Kung Fu Panda*

Andrew Stanton, *Wall•E*

David: Can we just get five votes for *Wall•E* and move on? Because it is not losing to *Kung Fu Panda*.

Conal: And *Bolt* pretty much doesn't have a fucking chance.

Jonn: Yeah, the dog movie of this year was *Marley and Me*.

Conal: It was released and nobody paid attention to it. It was like *Shrek the Halls*—one of those movies that an animation studio just shits out.

Jonn: Like *Aladdin 2*.

David: The trailers at least looked good.

Conal: Yeah, but it still put up worse numbers than *Beverly Hills Chihuahua*, which is saying something.

Jonn: I think it's pretty much a no contest for *Wall•E*.

Kristina: Wasn't *Wall•E* considered for best picture as well?

David: Yes, it was on all the top critics' lists, but the Academy doesn't want to admit that animated movies are actual movies.

The Oscar goes to...

All vote: *Wall•E*

Achievement in cinematography

Tom Stern, *Changeling*

Wally Pfister, *The Dark Knight*

Claudio Miranda, *The Curious Case of Benjamin Button*

Chris Menges and Roger Deakins, *The Reader*

Anthony Dod Mantle, *Slumdog Millionaire*

Nick: *Slumdog*

David: *Millionaire* is getting it. It's got the gritty, hand-held feel to it and if *Rachel Getting Married* isn't nominated, then something with the hand-held style should.

Conal: This category usually goes to the "this is what life is like in a foreign country" movies, and *Slumdog* is that movie of this year.

Jonn: *Dark Knight's* cinematography was pretty interesting in the sense of how he used the Imax for some of the wide-angle shots—which looked pretty stunning if you saw it in Imax—but I don't know if it's going to win.

Conal: The problem is that *Slumdog* is a human story, whereas *Dark Knight* is still a comic book movie to everyone.

Kristina: If you look at *Slumdog's* cinematography, you're looking at a foreign country that most people have probably never been to, and it's portraying it completely. They showed the slums, they showed fantasy sequences, and they've gone for everything in their cinematography.

The Oscar goes to...

Conal, David, Kristina: *Slumdog Millionaire*

Jonn, Nick: *The Dark Knight*

Best documentary feature

The Betrayal (Nerakhoon)

Encounters at the End of the World

The Garden

Man on Wire

Trouble the Water

David: I have not seen a better reviewed film anywhere as *Man on Wire*.

Jonn: It's pretty good. But to be honest, I actually fell asleep during the film.

David: You are making me want to see this so badly.

Jonn: I dunno, I thought that it was a little bit slow. The story about the actual event is pretty rad though and I think that it's going to win

The Oscar goes to...

Conal, David, Jonn: *Man on Wire*

Achievement in directing

David Fincher, *The Curious Case of Benjamin Button*

Ron Howard, *Frost/Nixon*

Gus Van Sant, *Milk*

Stephen Daldry, *The Reader*

Danny Boyle, *Slumdog Millionaire*

Conal: I honestly think that Ron Howard's in there simply because he's Ron Howard, and the academy is saying, "Okay, you're still around."

Jonn: I really hope that Gus Van Sant doesn't win, simply because of the fact that he ruined *Psycho*. He's pretty much up his own ass with pretentious art-house shit like *Elephant* and *Last Days*.

Conal: His *Psycho* wasn't art house.

Jonn: No, but it was shit.

David: Everyone keeps telling me how great David Fincher is and how he's the most amazing blah, blah, blah. But the last couple of movies that I've seen from him—*Button* and *Zodiac*—I was not impressed by either of them. They're movies—they tell a story, but they're a little sloppy and get off track. That being said, I could see Fincher winning for *Button* if they don't want to give absolutely everything to *Slumdog*.

Jonn: And they usually don't give Best Picture and Best Directing to the same film. Like, last year they gave Paul Thomas Anderson Best Director

for *There Will Be Blood*, which pretty much negated it for Best Picture.

David: It's happened before

Jonn: Well *Titanic* got it, as well as *The Lord of the Rings*, but it's pretty rare.

David: It wouldn't be surprising to see it, but since the two categories are so similar I don't think that they're going to do it this time. I think that *Slumdog's* going to get best picture, but I'm throwing my vote to David Fincher for Best Director. I don't think that it really deserves it, but they have to give *Button* something.

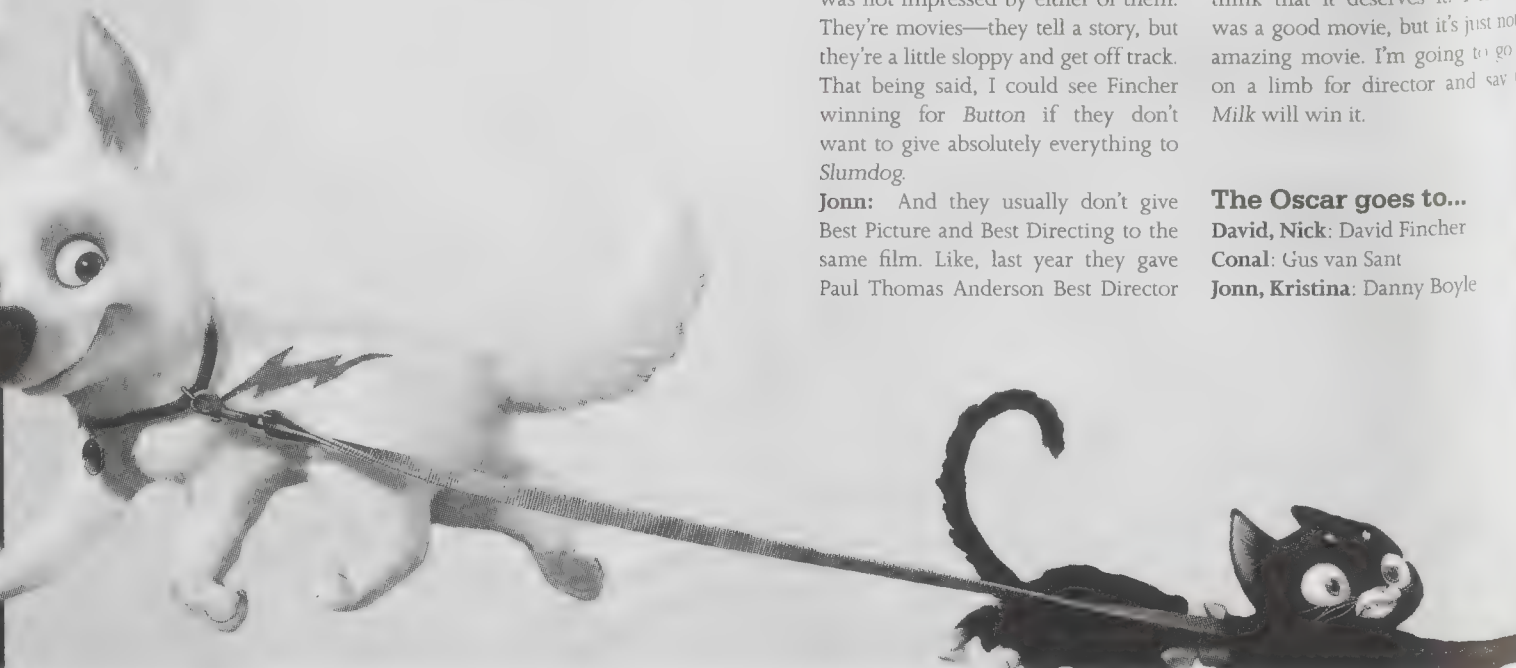
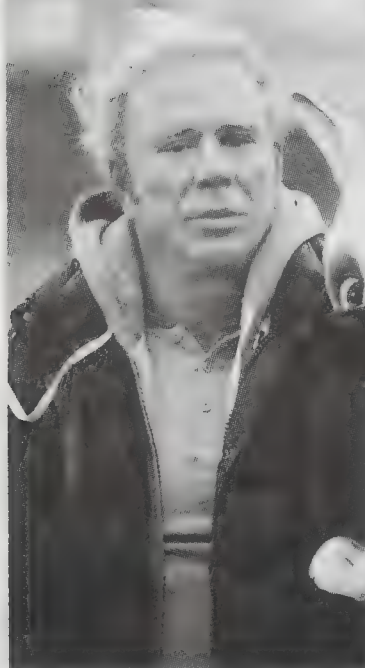
Conal: I think that *Slumdog's* going to get Best Picture, even though I don't think that it deserves it. I mean, it was a good movie, but it's just not an amazing movie. I'm going to go out on a limb for director and say that *Milk* will win it.

The Oscar goes to...

David, Nick: David Fincher

Conal: Gus van Sant

Jonn, Kristina: Danny Boyle





Best motion picture of the year

The Curious Case of Benjamin Button

Frost/Nixon

Milk

The Reader

Slumdog Millionaire

Conal: I think that it'll be *Slumdog*. Personally, the character of his brother once he got older ruined the film. I'm not going to give any spoiler, but the whole arc with his brother and all the faux redemption crap just ruined it.

David: I don't think that it was a great redemption arc, but I don't think that will stop it from winning best picture.

Conal: Oh, it won't stop it. But it was so cheesy and tacky; it was just poorly done. There was no Cain and Abel rivalry. His brother goes from looking out for him and being this—

David: Dickish older brother.

Conal: Yeah. He has to be hard because he's a protector—he's the man of the house. And he goes from that to just being a total shitass.

Kristina: I think that he was the best actor in the entire film, and I think that *Slumdog* will definitely win it.

Jonn: I think that it's between *Button* and *Slumdog* to be honest.

David: You are not my editor.

The Oscar goes to...

Conal, David, Kristina, Nick: *Slumdog Millionaire*

Jonn: *Frost/Nixon*

Achievement in music written for motion pictures (Original score)

Alexandre Desplat, *The Curious Case of Benjamin Button*

James Newton Howard, *Defiance*

Danny Elfman, *Milk*

A R Rahman, *Slumdog Millionaire*

Thomas Newman, *Wall•E*

David: *Slumdog*.

Conal: I think *Wall•E*, because its use of music was so intricate, so integral to the story that it deserves to win. Compared to all these other movies, the music in *Wall•E*... the movie would not function without it.

David: I agree with you completely. *Slumdog*. I think that *Wall•E* was a better film and probably deserves it more, but still: *Slumdog*.

Jonn: While we're on this, I'll say that *Wall•E* will win for sound editing.

Conal: If we're talking about songs, we should mention how they snubbed the Boss at this year's Oscars.

Frost: Agreed. Then again, if Eminem and 3-6 Mafia can win an Oscar for

best song, then I think that MIA totally can.

David: And Clint Eastwood didn't get anything for *Gran Torino* and he did the song at the end of that one.

Conal: Really? Because that song was the shittiest Louie Armstrong impression that I have ever heard in my life. Being in the credits makes the movie's ending kind of a joke.

The Oscar goes to...

Original Score:

Conal, Jonn, Nick: *Wall•E*

David, Kristina: *Slumdog Millionaire*

Sound Editing:

All vote: *Wall•E*

Achievement in makeup

Greg Cannom, *The Curious Case of Benjamin Button*

John Caglione, Jr and Conor O'Sullivan, *The Dark Knight*

Mike Elizalde and Thom Floutz, *Hellboy II: The Golden Army*

Conal: The only reason that *Dark Knight* is in this category is because Heath Ledger died—let's just get that out of the way. Because the makeup in that movie is what every kid did this Halloween with greasepaint—although, they all did a slightly shit-tier job.

David: The Joker is the only really made-up character in that movie. Aaron Eckhart doesn't count because it was all CGI, not makeup.

Conal: I actually didn't like the Two-Face. It was too cartoony with the wide eyeball. Compared to everything else in the film that was so grounded in reality, he just seemed so plastic and fake.

Nick: I hated the CGI on Aaron

Eckhart's face. Just hated it. It reminded me too much of the robot off of Daft Punk's "Technologic" music video, except that you could see more of the gore.

Conal: They have to give this to *Button* because they can't give it to *Hellboy* over *The Dark Knight*.

David: Plus, they have to give *Button* something. But I'm going to be the outsider here and say that this is somewhere else where they'll theoretically honour Heath Ledger again.

The Oscar goes to...

Conal, Jonn, Kristina, Nick: *The Curious Case of Benjamin Button*

David: *The Dark Knight*

Original screenplay

Courtney Hunt, *Frozen River*

Mike Leigh, *Happy-Go-Lucky*

Martin McDonagh, *In Bruges*

Dustin Lance Black, *Milk*

Screenplay by Andrew Stanton, Jim Reardon,

Original story by Andrew Stanton, Pete Docter, Wall•E

David: I think that *Milk* will get it, because it's the big name out of all of these, but there could be an upset with *Happy-Go-Lucky* so that they can give it something.

Conal: I think that it's nice that they gave a nod to *In Bruges*, because it's a fantastically funny movie. But a lot of it was just funny throw-away gags like you'd find in a Guy Ritchie movie. Like, you're thinking, "man, I hope he insults the midget," and then Collin

Farrel does it in a funny Irish accent, and it's great.

David: And everyone laughs.

Jonn: I actually don't think that *Wall•E*'s going to win for this one.

David: Well, there's not much of a screenplay there.

The Oscar goes to...

Conal, David, Kristina, Nick: *Milk*

Jonn: *Happy-Go-Lucky*

Adapted screenplay

Screenplay by Eric Roth, Screen story by Eric Roth and Robin

Swicord, The Curious Case of Benjamin Button

John Patrick Shanley, Doubt

Peter Morgan, Frost/Nixon

David Hare, The Reader

Simon Beaufoy, Slumdog Millionaire

David: I can see them giving it to *Doubt* here, because John Patrick Shanley basically directly lifted it from the play, and it's a really interesting, well-written play.

Jonn: I really hope they don't give it to *Button*, since he basically just rewrote *Forrest Gump*—which was his own screenplay. So you shouldn't get a "win" for rewriting your own work. It's basically self-plagiarism.

Conal: Yeah, except now instead of being handicapped mentally, he's handicapped in that he ages backwards.

Kristina: I would say, though, that the problem with *Doubt* is that it's so obvious that it's a play. And they're

trying to make it into a movie but it only clocks in at an hour and a half, so the audience is left saying, "that's it?"

Jonn: Anyone for *Slumdog*?

David: They could give it a nod here.

Conal: I'm gonna go ahead and pick *Slumdog*. That movie is going to surprise us with the amount of shit it wins. It will undeservingly just win fucking everything.

The Oscar goes to...

Jonn, Kristina, Conal: *Slumdog*

Nick: *The Curious Case of Benjamin Button*

David: *Doubt*

Achievement in visual effects

Eric Barba, Steve Preeg, Burt Dalton, and Craig Barron, *The Curious Case of Benjamin Button*

Nick Davis, Chris Corbould, Tim Webber, and Paul Franklin, *The Dark Knight*

John Nelson, Ben Snow, Dan Sudick, and Shane Mahan, *Iron Man*

David: Please don't give it to *Button*. There was only one visual effect in a scene where there's a battle on the ocean, and they had guns firing, and it looked like the laserbeam fight out of *Star Wars*. It was the cheesiest, fakest, dumbest thing ever.

Jonn: I'm pretty torn between *Dark Knight* and *Iron Man*.

Conal: I'm going to give it to *Iron Man* because that movie was rad to the bones.

Jonn: I think *Iron Man* will win but...

Conal: The effects in *Iron Man* were more impressive.

Jonn: I dunno, the semi-flipping end—as pretty cool.

Conal: I thought that it was really cool that they opted not to go the digital animation route with that and actually flipped a semi. I mean, you don't really see people do shit like that much anymore because it's cheaper to just fake it, but *Iron Man* impressed me more. It didn't look cheesy—a man flying in an iron suit, which by all means, should look cheesy as fuck, didn't—and that really impressed me.

The Oscar goes to...

Conal, David, Nick, Kristina: *Iron Man*

Jonn: *The Dark Knight*





FILE PHOTO: PETE TEE

INSIDE MAN Golden Bears guard CG Morrison (10) dishes the ball inside to Harvey Bradford (23). Both players will be on hand Saturday to honour graduating teammates Neb Aleksic and Justin VanLoo.

BIO IN A BOX: DON HORWOOD

- Born in 1946 in Carbonear, Newfoundland
- Coached high-school basketball teams in Newfoundland and British Columbia (winning a high-school provincial championship in 1973) before joining the Golden Bears program in 1983/84
- Served as Bears head coach for 26 years
- Conference coaching record as of 5 February, 2009: 312-174 (.642)
- All-time coaching record (CIS season and playoffs) as of 5 February, 2009: 583-344 (.629)
- Three-time CIS Champion as a head coach (1993/94, 1994/95, 2001/02)
- Two-time CIS Championship silver-medallist (1995/96, 1998/99)
- Three-time CIS Coach of the Year (1983/84, 1996/97, 2001/02)
- Served as a basketball colour commentator during CBC's coverage of the 1996 Summer Olympics in Atlanta, Georgia
- Coached the Canadian National Junior team in 1998 at the world qualifying tournament in the Dominican Republic

Bears to celebrate Horwood, fifth-years against the Dinos

NICK FROST

Friday and Saturday's matchups with the Calgary Dinos (16-4) will mark several conclusions for the Golden Bears basketball team (12-8)—not only will it be the final game of the team's season leading into a postseason meeting with the Saskatchewan Huskies, but it will also signal the last regular season game for fifth-years Neb Aleksic and Justin VanLoo, as well as head coach Don Horwood.

While the focus of the media and the fans in attendance this weekend will likely be on the 26-year Bears bench boss on Saturday night, at this point, Horwood would prefer that the majority of the attention be redirected towards recognizing his two senior players.

"It hasn't really crossed my mind at all," Horwood admitted. "Saturday night is seniors night when Neb [Aleksic] and Justin [VanLoo] graduate and we're honouring them as seniors. For me, it'll be the last regular season game, but we have games next weekend against Saskatchewan—I don't know when my last game will be and I haven't spent any time thinking about it. I hope it'll be in March in Ottawa, but it could even be as early as next weekend. We'll cross that bridge when we come to it."

Despite Horwood's sentiments, however, it will be virtually impossible for the Bears coach to escape facing any sort of feeling that will naturally come about when a pregame ceremony to honour the three departing Bears is held prior to Saturday's game.

"It'll be the last regular season game, but we have games next weekend against Saskatchewan—I don't know when my last game will be and I haven't spent any time thinking about it."

DON HORWOOD
BEARS BASKETBALL HEAD COACH

According to Horwood, while he's an emotional person both on and off the court, he believes he'll be able to keep himself together while receiving honour from those around him.

"I'm emotional—you've seen me on the court; you've seen the way I talk to referees. I'm an emotional guy," Horwood reiterated. "But I

don't think I'm going to have any of that. Who knows? Maybe I'm wrong; maybe I'll be surprised. I don't anticipate it—I see this as a job that I did and loved, but I don't see it as more than that. I don't see it as a legacy or leaving anything behind, but more as something that I've worked hard at, and I don't see myself getting emotional. Maybe I'm wrong, though."

The Dinos come into the weekend as the top team in Canada West and facing the prospect of a bye going into the playoffs. Having split with their southern rivals earlier in the year, Horwood believes their biggest challenge will come against one of Calgary's top forwards.

"They played their second game without Henry Bekkering, who was out with a neck injury, and we beat them in that game. However, we haven't beat them with Henry in the lineup, so are they beatable? We'll see," Horwood said. "They're probably the biggest team in the country and we're not—we're probably one of the smallest teams in the country. So it's going to be a big matchup problem for us. That being said, what I try to tell my guys all year long is that you have to battle for every possession because it makes a big difference."

Tip-off between the Golden Bears and Dinos goes both Friday and Saturday at the Main Gym at 8pm.



FILE PHOTO: LAUREN STIEGLITZ

FADE TO BLACK Alberta will look to outsmart the Lethbridge defence like they did in this instance against Saskatchewan.

Bears set to lock Horns

Alberta welcomes Lethbridge at home during weekend celebrating alumni

EVAN DAI M
Sports Writer

A large part of the Bears strategy from here on out will be looking to continue building towards the play-offs and that process begins this weekend against a slumping Lethbridge team. The Pronghorns sit fourth in the conference with 24 points, but come in after being swept in back-to-back weekends. Lethbridge has been an inconsistent team this season, registering a ten-game winning streak just prior to their current four-game slide; still, Bears head coach Eric Thurston is expecting the best out of the Pronghorns.

"They play with a lot of emotion and they can be very physical. I think they're a very good team; it's just a matter of when they do put it together, they're a formidable force," Thurston said. "I think were going to get their top game because last time they were in here, I know they didn't play as well as they could or, obviously, as well as they would have liked to."

The weekend is also a big one off the ice for the Bears, as it marks the Green and Gold's annual alumni weekend.

This event serves as an opportunity for Bears of years gone by to come back to and watch the current team, while seeing ex-teammates and interacting with former players of different eras.

"It's absolutely wonderful to see the guys from the different years and generations," Thurston commented. "It's really a special feeling because of the pride these guys have in the program."

Part of the Alberta hockey program's ongoing accomplishments on the ice can be attributed to the success of their alumni organization off the ice. According to Thurston, the group acts as a crucial backdrop in helping the team uphold its continued tradition of excellence.

"They put everything behind what's best for the team and—when you get that type of commitment from a large group and the passion they put forward—it's inspiring," Thurston said.

Puck drops at 7:30pm both Friday and Saturday night at Clare Drake Arena. Games can also be heard online at www.bears.ualberta.ca.

CANADA WEST STATISTICS

2008/09 Men's Hockey Standings (as of 5 Feb, 2009)

Team	GP	W	L	OTL	+/-	PTS
Alberta	22	18	2	2	+51	38
Saskatchewan	24	14	8	2	+12	30
Manitoba	24	11	8	5	0	27
Lethbridge			10	0	-10	24
Regina	24	9	13	2	-18	20
Calgary	22	8	12	2	-36	18
Edmonton	22	8	13	1	+1	17

2008/09 Men's Hockey Scoring Leaders (as of 5 Feb, 2009)

Player	Team	GP	G	A	PTS	PIM
1 Steven DaSilva	SASK	24	17	22	39	20
2 Chad Klassen	AB	22	11	21	32	6
3 Steven Gillen	SASK	23	10	19	29	1
4 Derek Lee	AB	19	11	14	25	10
5 Casey Lei						
6 Torrie Wheat	CGY	22	11	1		
7 Brian Woolger	AB	22	10	14	24	4



The future depends on what we do in the present.

- Mahatma Gandhi

Inspire others with the story of where and why you volunteer! Online submission Deadline is March 2, 2009.

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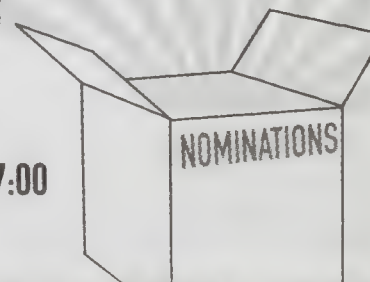
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- VP External
- VP Operations & Finance
- VP Student Life
- Board of Governors Representative

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- General Faculties Councillors

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Wage: \$9.00/hour. Paid one-hour training session.

Application deadline: Tuesday, February 13

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Assist Chief Returning Officer with preparatory work for the by-election and supervision of candidates. Poll Captains are expected to remain strictly impartial throughout the election campaign and during the days of voting.

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Application deadline: Monday, February 2

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Hoop Pandas to finish season, begin playoffs against Calgary

NICK FROST
Pandas

The Pandas basketball team (14-6) will give their fans a treat to end the regular season as they throw down this weekend against their provincial nemesis, the Calgary Dinos (8-12). With playoff positions having already been determined, meaning Friday and Saturday night's matches have little bearing on the standings, both teams are sure to come out with a "nothing to lose" attitude.

For Alberta head coach Scott Edwards—a native of Duncan, BC who was completely unfamiliar with the magnitude of the rivalry prior to moving to Edmonton—playing Calgary at home has become of his favourite matchups, and he explained that there isn't another provincial rivalry in all of CIS quite like it.

"It's a unique rivalry across the country," Edwards noted. "Not being an Albertan myself, to move here and see the rivalry second-hand at first, then coming to coach at the U of A and seeing it change first-hand for me, it's certainly heated and it's certainly there—there's no getting around that."

"We seem to have a lot of other things around us while we're at home and I think we concentrate better on the road, but we've talked about that lately and I thought we came out better last weekend."

SCOTT EDWARDS
PANDAS BASKETBALL HEAD COACH

Meeting Calgary at home in their last games of the regular season, however, now poses the Pandas with an interesting scenario—because the two squads finished third and second in Canada West's Central Division respectively, they will end up facing each other in the first round of the conference postseason with Alberta holding home-court advantage. Should their playoff series go all three games, the two teams would end up playing five-straight matches against each other at



FILE PHOTO: PETE YEE

NO ENTRY PAST THIS POINT Pandas Alysia Rissling (12) gets her shot rejected.

the Main Gym.

While being at home in such a situation would normally be comforting to most teams, Edwards isn't so sure that his team operates in the same manner.

"I'm not sure if it's always a good thing for this team if we're at home," Edwards admitted. "We seem to have a lot of other things around us while we're at home and I think we concentrate better on the road, but we've talked about that lately and I thought we came out better last weekend."

While the Dinos come into the weekend under .500, they will without question be preparing for a playoff-ready Alberta squad and will seek to

step up their level of play

"They're a young team, but they've got a lot of energy and they're athletic," Edwards said. "They can get up and down the floor real well and they play their zone pretty tough—they're kind of a half-court trap-and-scrap team."

"What we learned last time against them is that we didn't handle the ball really well and we turned the ball over far more than we probably should've. We have to keep our hands up and work on stopping the penetration."

First whistle goes at 6pm on Friday and Saturday night at the Main Gym.

THE GYM BAG

With the CIS women's hockey season beginning to wind down, I'd like to take this brief moment to discuss the preposterous and severely flawed system that will assign berths for the six-team national final in late March.

Currently, the host of the tourney gets a free pass—this year, St Francis Xavier (14-3-1)—along with berths earned by the champions of each CIS conference: Atlantic, OUA (Ontario), Quebec, and Canada West. The remaining spot goes to the conference of the previous year's champion which, in this instance, is the McGill Martlets. Fine and dandy, right? Wrong.

The implications of McGill's win

mean that the Quebec conference—made up of a whopping four teams—will see half of their squads make it to nationals. Presently sitting behind undefeated McGill in second-place is the Ottawa Gee Gees and their lacklustre 5-5-2 record.

So, let me get this straight, CIS: because McGill won last year, you're trying to tell me that Ottawa—a .500 team in a weak conference—gets to go to nationals over one of either Alberta or Manitoba, who are 18 and 15 games over .500 respectively in a stronger and larger conference and both ranked in the top four nationally? Are you out of your fucking minds?

The national tournament is supposed to showcase the best teams in the country, and to have teams that clearly aren't among the best vying to be the best is an absolutely travesty. Perhaps what they should do is take

a page out of the men's book and assign an at-large national wild-card team based on rankings and standings to the best remaining team gets less than this turning a hotly anticipated national final into amateur hour. Get in the damn bag, C. And if Ottawa somehow manages to walk away with the trophy, either some enraged Bison Pandas to be headed your way, or, I mean

MATT PRETTY

The Gym Bag is a highly irregularly stolen from the section where a sports-related group who needs to be put in a smelly gym bag and beaten with a hockey stick is ridiculed in print while beatings are actually administered.

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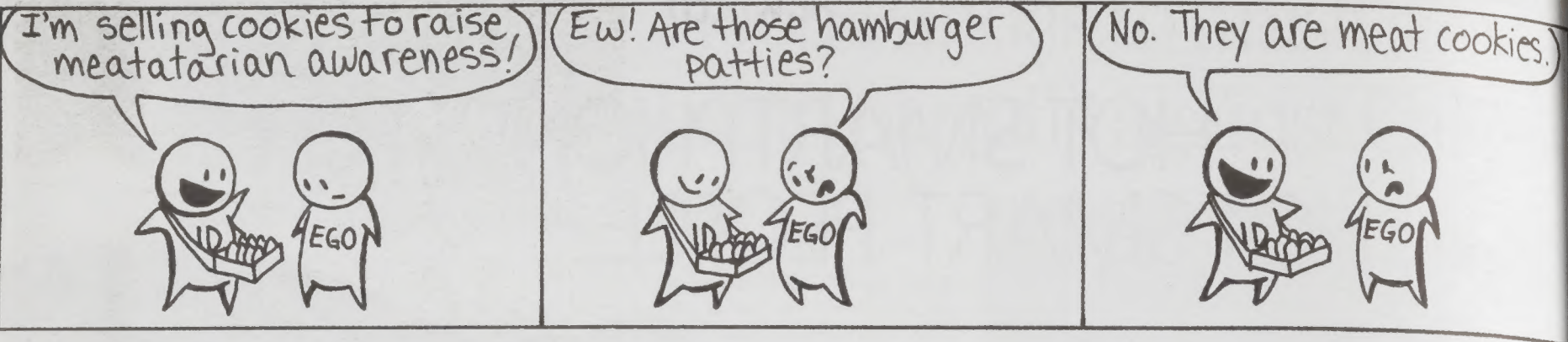
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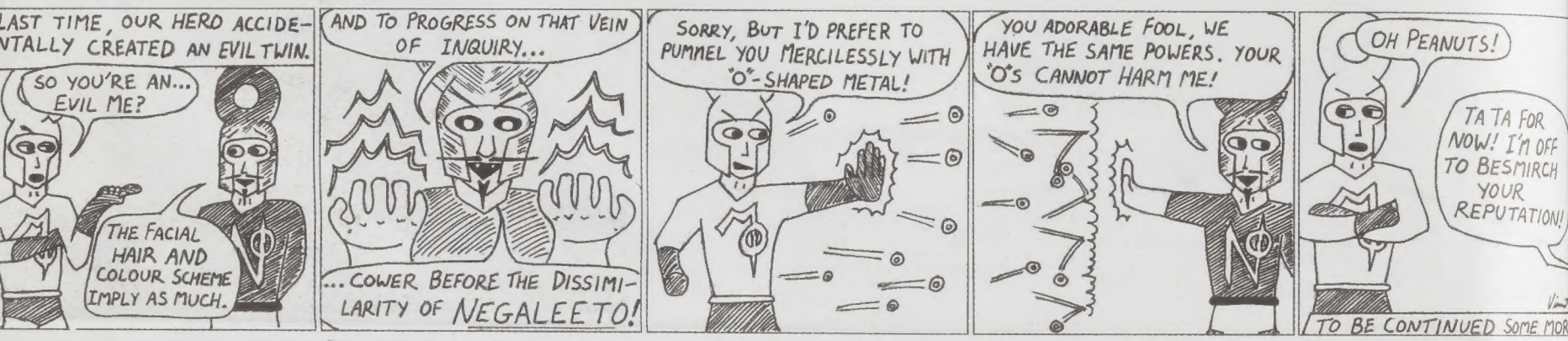
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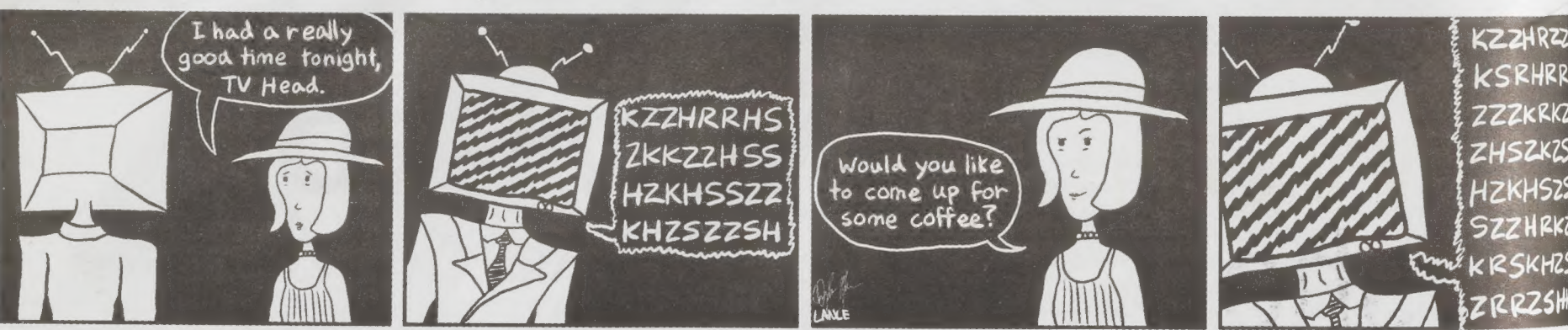
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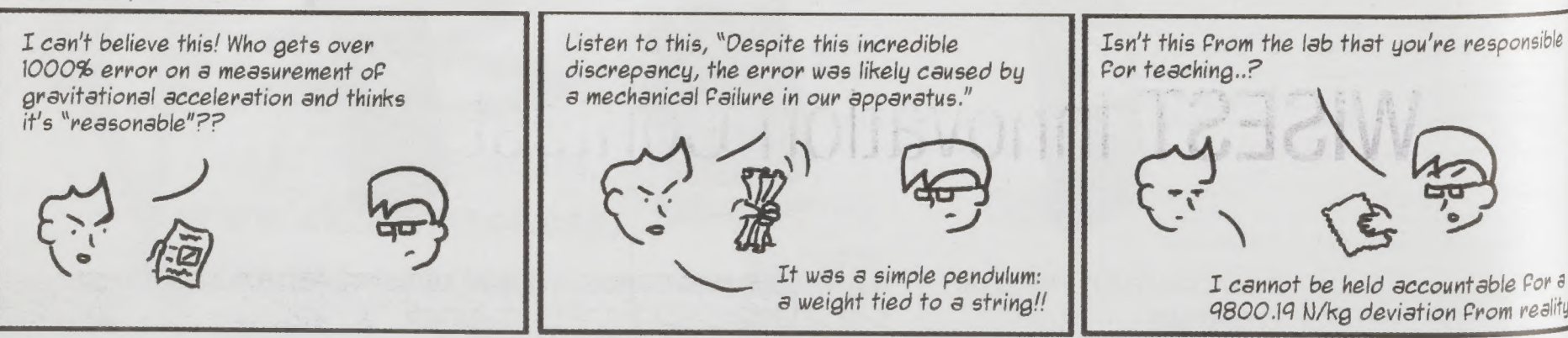
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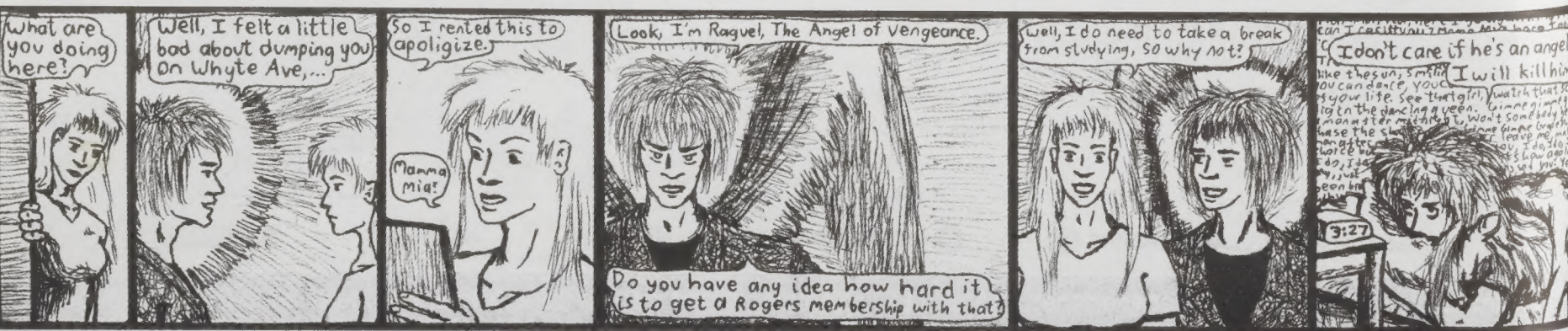
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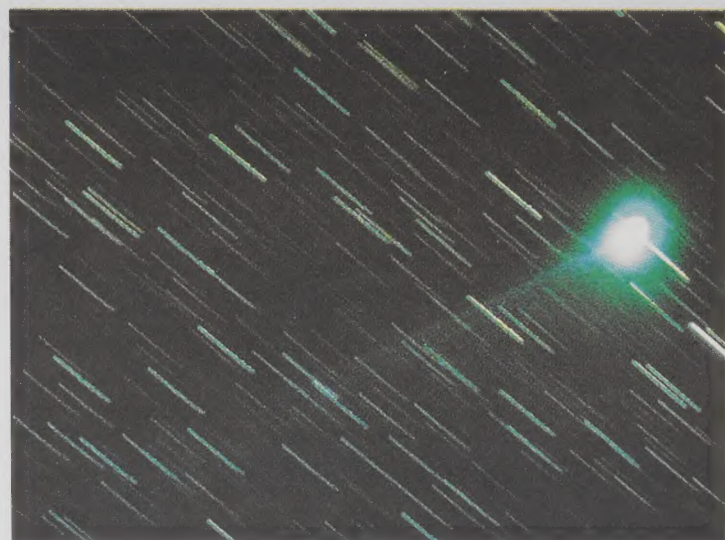
astronowatch

by Kati Kovacs

Well chumps, it's been a busy, busy few weeks. Conference organizing plus wedding planning, plus too many parties equals a very tired Astronogirl. I don't think it will let up any time soon. As my birthday is fast approaching, I'm hosting an ever-so-ladylike party at my house this weekend. Keg stands anyone?

It's been a busy time for Iranian scientists as well. Iran has successfully launched their first satellite, Omid. The little comsat should stay in orbit until the summertime, when it will burn up during atmospheric reentry.

There's a huge chunk of ice and rock fast approaching the Earth. Not to worry though—it's a comet! Comet Lulin to be exact. It was discovered in 2007 by Chinese astronomer Quanzhi Ye. Pictures taken of the comet show a mysterious green glow surrounding it. Lulin's green colour comes from a poisonous gas,



cyanogen, that spews from jets on the comet's surface. Cyanogen, while very harmful to humans, is commonly found in the atmospheres of comets.

that covers the goings-on in the night skies, the galaxy, and sometimes even Kati's personal life. Keep up with Astronowatch online at thegatewayonline.ca/astronowatch or check out the FABservatory's site at www.phys.ualberta.ca/observatory

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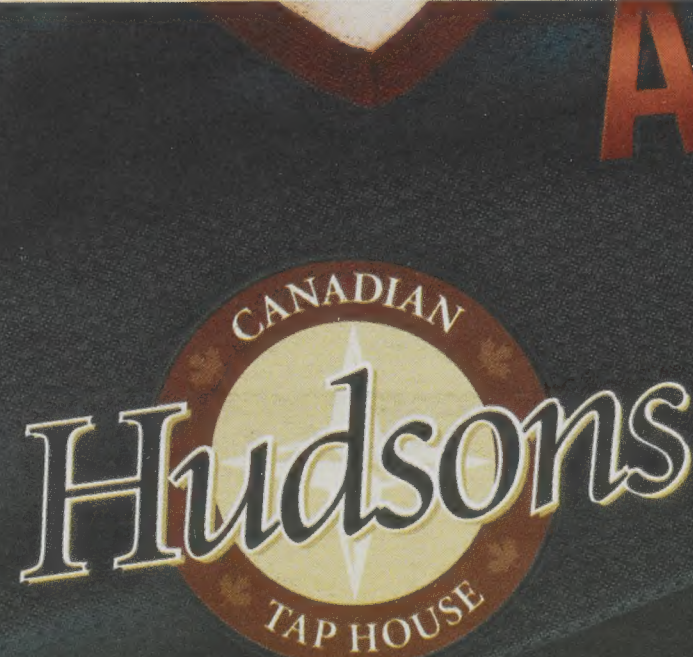
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